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Friday, August 20, 1982

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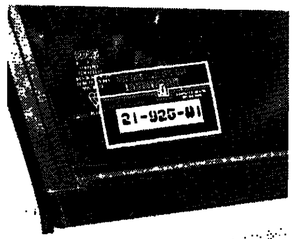

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Cover by Aliza Auerbach.

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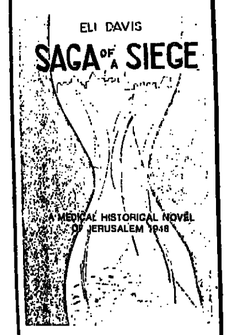

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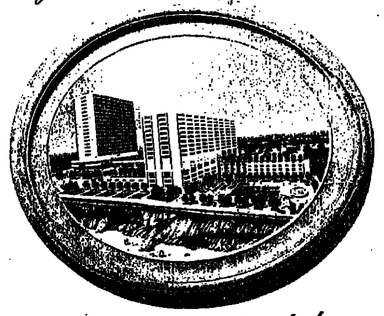

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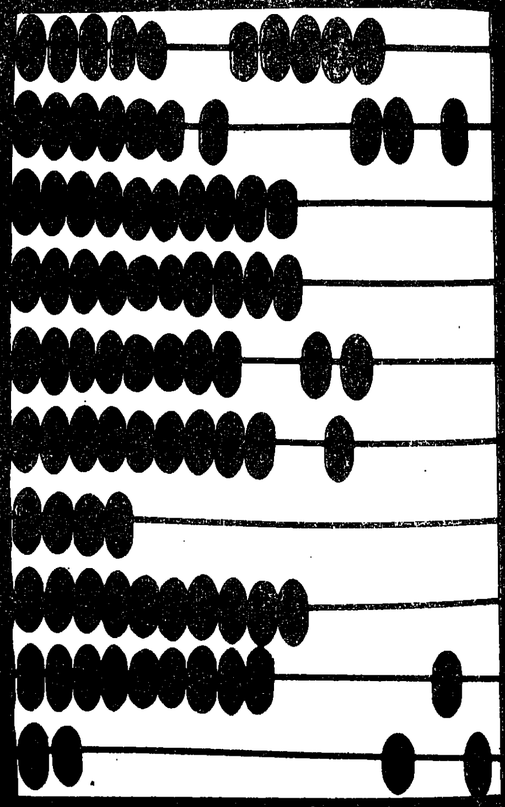

Post Defence Correspondent HIRSH GOODMAN considers what was accomplished by the fighting in Lebanon, and what lies ahead now that the guns have fallen silent.

TOMORROW the terrorists should start leaving Beirut, and Israel ought to be feeling a sense of victory.

Instead, however, there is a deep sense of confusion — confusion generated by questions and doubts not only about the future, but about the past as well.

It is the future course of events that is important now.

Lebanon is clear of any meaningful terrorist infrastructure from the Israeli border to the environs of Beirut in the west, and to the Bekaa Valley in the east. If this situation can be maintained, there will be no more Katyusha fire from Lebanon on the Galilee settlements. But the settlements and towns in the Galilee panhandle, the Golan Heights and the Jordan and Beit She'an Valleys are still technically within range from both Jordan and Syria, should these borders be reopened to terrorist activity. Terrorist infiltration into Israel from Lebanon will become almost impossibly difficult; but our maritime border remains vulnerable.

The absolute power the PLO wielded in the administered territories has been blunted, but not negated, given the influence on West Bank and Gazan politics from Arab countries dedicated to keeping the Palestinian issue alive and irrevocably opposed to Israeli annexation, even symbolic, of these territories. The PLO will have a harder time providing their sympathizers in the territories with arms, ammunition, explosives, intelligence and training. But money (which often wields as much influence as guns) will continue to flow in through the open bridges and Swiss banks, and materiel will get through too, mainly across the border with Egypt, which is difficult to police, and by sea. Intelligence will be provided by summer visitors, returning students and PLO agents.

Terrorist actions inside Israel should drop dramatically, provided that no PLO cells have been left undiscovered; but terror against Israeli and Jewish objectives abroad will continue, and most probably intensify, Abu Nidal, the rejectionist renegade from the PLO, is alive and operating out of Damascus. Libyan diplomatic bags as channels for terror abroad remain immune, and the bond between the PLO and right- and left-wing terror groups across the world remain unbroken, perhaps even strengthened.

The PLO maintains its official, and unofficial, but recognized, offices in almost every Arab capital, and in most countries in North America, Latin America, Asia and Africa. The main training bases for international terrorists in Yemen, Syria, Iraq and Iran remain operational, and those countries providing the expertise, materiel and money will continue to do so.

The PLO as a unified military organization no longer exists. Its leadership and main fighting body are being dispersed through the Arab world; its main arsenals have fallen into Israel's hands; and its bases of operation in Lebanon have been destroyed. It no longer has any secrets from Israeli intelligence, the answers to most questions having been provided in the hundreds of kilograms of documents captured during Operation Peace for Galilee. It no longer has an accessible border with Israel, and none of the 15-odd rival factions of the PLO deployed in Lebanon any longer has the power to fire on an Israeli settlement, either as part of its war against the Jews, or as an attempt to assert its position within the organization. But the problem of the PLO and the Palestinians remains, and it has acquired some new elements.

LEBANON remains a conglomerate of varied allegiances, with an unworkable constitution and a non-functioning army. The Syrians remain entrenched in the northern and north-eastern parts of the country, and the Palestinians still have a power base in the north. While Nahariya has been relieved of the threat of the terrorist rocket, Beirut has come within its range. The south of the country will probably remain under Israeli control for many months, with Major Sa'ad Haddad extending his influence over the Christian, Druse and Shi'ite population, to the chagrin of the northern Christians and the central government.

With the expanded goals of Operation Peace for Galilee Lebanon became Israel's problem. We could limit its dimensions by withdrawing to a point 45 kilometres north of the Israeli border, as originally intended, until some solution is found to the specific challenge of keeping the area free of any threat to the Galilee.

Whether to withdraw or not is going to become a central issue in Israeli cabinet discussions. There is already a clear division between those ministers (who not by coincidence supported the operation totally; even up to last Thursday's aerial bombardment of Beirut) who feel that since the IDF is already in the Lebanese capital it would be foolish not to try to influence the course of Lebanese politics, and those who are saying that now that a more or less honourable way out of the Beirut imbroglio has been found, Israel would be wise to backtrack.

It is no secret that, far as Operation Peace for Galilee went, it did not go far enough for Ariel Sharon. The defence minister has suffered some personal setbacks since the heady first days of this war.

HIS POSITION in the cabinet has been weakened by alarm at his independent aims and his methods of achieving them. His credentials as negotiator in any diplomatic process are in doubt. The Christians of the north have proved a huge disappointment for Sharon, who relied heavily on cooperation which was not forthcoming, and he has been frustrated by Israel's unwillingness to disregard the pressure of the international community upon which it is dependent.

Sharon has been weakened, disappointed and frustrated more than once in the past, yet somehow has always managed to get his way in the end.

This time, however, he is faced with a problem of his own credibility. It is not going to be easy for him to explain 320 Israeli deaths, most of them sustained in a side-battle with the Syrians in the Bekaa Valley and in the push to Beirut and the Beirut-Damascus highway, while the Syrians remain in the Bekaa and still have an open road to Beirut.

Expelling the PLO from West Beirut and Southern Lebanon was a minimalist goal for Sharon, even though it was not envisaged by several of his cabinet colleagues when they gave their approval for Operation Peace for Galilee. A pacified Bekaa Valley and a stable, pro-Israeli Lebanon are an integral part of Peace for Galilee, and therefore inconsistent with a unilateral Israeli withdrawal from present lines. If anything the present lines are a new starting point for the defence minister, not a point of retreat.

SHARON is not isolated in the cabinet, and his credibility is not divorced from the credibility of the cabinet as a whole. While it is unlikely that he will get the nod for further military action in Lebanon, it is probable that he will at least succeed in blocking anything but a tactical Israeli retreat until at least some of the questions regarding Lebanon are resolved. That could take months, if not years.

THE FORMAL termination of Peace for Galilee finds Israel at a crossroads, rather than at the end of the road. The PLO is fragmented, but the threat of terrorism remains real; Beirut has been "liberated," but the Syrians and the terrorists remain in Lebanon; the south of Lebanon has been cleared of terrorist threat, but Syria and Jordan could become new bases of operation; Lebanon may get a new pro-Israeli president, but the political structure of the country and the lack of central strength remain a guarantee of instability, and therefore unpredictability: the influence of the PLO in the administered territories has been blunted, but not extinguished.

Time, international — specifically American — involvement, Arab reaction and internal Israeli politics will all dictate the course of events in the future.

WHILE the cabinet grapples with developing realities, an internal evaluation will take place. This has already been initiated within the IDF, where each arm of the service is analysing its performance, and the performance of its weapons. The general staff is coordinating an overall inquest on the conduct of the war, to ensure that whatever lessons are to be learned can be applied. This includes an examination of the specific performance of the weapons systems used both by the IDF and by the enemy, and similar probes that can provide important tactical information.

The army will not inquire why certain orders were given, but how they were carried out. It is the government and Defence Ministry that will have to question how Israel's force was used in relation to Israel's needs, and whether Israel's needs were well served by this war.

REASSESSMENT is not necessarily born of failure; it could reinforce previous concepts. The IDF has much to be satisfied with in this war, especially in relation to the battle with the Syrians, from the effective combined use of forces to logistics, air superiority, armour superiority, artillery superiority and the efficient dissemination of field intelligence. What went wrong tactically went wrong not so much as a result of poor planning or poor training, but because war is unpredictable and one obstinate enemy battalion can often cause more damage than an entire enemy air force.

But there are other areas of operation that are going to have a profound effect on future military thinking here. One is aerial bombing, and the effectiveness of the air force.

The air force was Israel's main punitive weapon in almost seven years of retaliation against terror bases in Lebanon; yet the terrorist infrastructure found in the south seemed remarkably intact.

True, Israeli air power had forced the terrorists to dig deeper and hide behind school and hospital walls to protect themselves, but given the amount of destructive tonnage dropped by Israeli aircraft over the years, the overall effectiveness of aerial bombardment remains questionable.

The battle for Beirut and the application of Israeli air power to that battle will become a compulsory subject for military historians. The strikes were relentless, the aircraft used ultra-sophisticated, the ordnance dropped highly destructive, the delivery systems the most modern in the world. Yet the 11,000-13,000 terrorists and Syrians under siege in the city managed both to survive and to retaliate.

Why, then, was the air force used so extensively, especially given the diplomatic considerations and the human suffering caused by urban aerial bombardment?

The air force was necessary to help bring the terrorists to agree to leave the city; but why was it used after they had agreed to do so? Sharon has claimed that the goal was to strike at the PLO leadership; but not a single leader of known position or name was killed. There was a rumour that Abu Iyad, Arafat's deputy, was injured in one strike, but the rumour was quashed which he [illegible] a few days later.

If killing off some key PLO leaders was an important enough goal to risk jeopardizing the agreement and plummet Israeli-American relations to breaking-point, why did the defence minister wait until the end of the war to achieve that goal? And why through an almost indiscriminate use of force which left hundreds of casualties among civilians but none of any real significance among the terrorists?

WHILE WHAT interests the army officially is the effectiveness of the bombs on their targets, beneath the surface more profound questions are being asked. This war has shown like no other just how fragile the democratic structure of the IDF really is. It has also uncovered the delicate nature of the army's relationship with the defence minister on the one hand, and the government on the other. Given the defence minister's personal goals as opposed to the government's collective ones, the IDF's top echelons often found themselves in a quandary at cabinet meetings, and involved in unprecedented questioning of the orders handed down.

As an example, one might cite the arguments in mid-June about whether or not to enter West Beirut. Sharon's view was clear, but it was not automatically accepted by the IDF. A converse example can be found in last week's 20-hour bombardment of Beirut, where questions were raised but orders carried out until a surprised cabinet insisted that they be stopped.

For the first time questions about the application of force have become a matter of national debate, and since the army is composed of the nation, a matter of internal IDF debate.

Beyond searching for tactical lessons from the use of specific weapons beyond looking at the performance of the various branches of the security establishment, beyond reviewing the IDF's performance as a whole, Zahal is going to have to look at what this war has meant in terms of military performance *vis-à-vis* national consensus. The entire issue of how much debate is legitimate, the right of the army to question the government, and the soldier to question his orders, is going to have to be discussed. And the conclusions are not going to be any less important than whether the Merkava tank performed well on mountain roads, or whether the attack helicopter proved itself.

In 1973, post-war national attention centred on the element of surprise. After this war, the main discussion will be about who gives the orders and what are the limits of the military's and the individual's right to question them.

It is impossible at this stage to assess Operation Peace for Galilee, because the outcome is still far from certain. There are no undisputed victors and no undisputed vanquished. It is not clear whether Israel has completed what it set out to achieve, or whether the operation is still in progress.

The only thing one can say for sure at present is that the waiting period should not be allowed to pass without conclusions being drawn by those who will decide the future, and those who will have to execute government policy: without a long, deep look at the effect of this war on the men behind the machines and at the decision-making process which bred dissent. □

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AMBUSH

The armoured column had pushed northwards up the coastal road toward Beirut without much opposition. The troops felt confident. Then all hell broke loose. CHARLES HOFFMAN learns how some IDF fighters respond when swift advance becomes sudden retreat.

THE ARMOURED brigade had been the first to roll into Lebanon on Sunday morning, and their orders were to push ahead as fast and as far as possible on the coastal road. They had expected much more resistance from the terrorists hiding in the fields, groves and houses along the way.

The Merkava tanks and mechanized infantry of the brigade, including Rav-Seren Gilad's unit were ordered not to plunge into the terrorist strongholds of Tyre, Sidon and the refugee camps, but to get around them somehow and keep pushing northward. South and north of Tyre they got their first taste of battle in scrapes with terrorist ambushes, which cost them several dead and wounded but failed to hold them back.

By Wednesday afternoon they reached Damour, and provided supporting fire from the west for the paratroops, who had the messy task of cleaning out that terrorist den house by house, street by street. When Damour had been largely secured, Gilad's unit was ordered to advance again; this time up to the ridges overlooking Beirut International Airport from the south.

Speeding along at about five in the afternoon with the sea breeze whipping at them, they had no time to scout out the ground ahead or to call in artillery support from the rear.

About four kilometres south of the airport, at Khalde, also known as Kafr Sil, the battalion turned off the four-lane highway that leads into Beirut. They continued northward closer to the beach on the old road that passes through several kilometres of hotels and resort facilities, and leads up to the casino and amusement park just south of the airport.

When over half the column of tanks and armoured troop-carriers were well along the narrow road, with their turn-off to the east just ahead, shells, missiles and machine-gun fire came crashing down on them from all sides.

Several hundred terrorists and Syrian commandos hiding in the windows and doorways of the buildings and in the alleyways in between stepped up the intense barrage of rocket-propelled grenades, Sagger anti-tank missiles and recoilless-rifle shells. The tanks and the troop-carriers caught in the crossfire were slammed again and again by shells or rocked by explosions, and tried to fire back at their elusive attackers.

The commander, riding with the leading vehicles and caught in the thick of it, saw that there were only two ways out of this death trap: either to go right on and risk having the entire column cut up, or to pull out. Meanwhile, two tanks had been disabled, and the cries of the injured were jamming the unit's radio network. The order was given to withdraw.

For the soldiers who had breezed up the coastal road for four days without any major resistance, and who thought by then that the rest would be a snap, too, the carefully planned ambush with its massive fire came as a terrible shock.

The order to pull out also threw them off balance. Some tank crew members panicked and couldn't function, and their vehicles blocked the others until other crew members took control. Some turned their tanks around as they had been taught, while others simply backed. The withdrawal of the leading part of the column was blocked by the two disabled tanks, one a Merkava that was smoking from a direct hit, and the other a Patton fitted with a bulldozer blade, which had started to burn.

FURTHER BACK, in the part of the column not pinned down in the crossfire, Seren Avi heard the reports of injured on the radio. His peacetime job in the unit was to make sure that its base was properly administered and maintained. Now he was responsible for organizing the unit's medical teams and supervising the troop-carriers sent to evacuate the wounded.

He tried to instruct one of his forward carriers to extricate the wounded near the two crippled tanks, but couldn't make radio contact. Not wanting to waste any more time, he went ahead himself, along with his driver and a doctor.

Avi's troop-carrier raced into the enemy-infested stretch of road with machine-gun bullets and RPGs whizzing all around. Now that the rear section of the trapped column had pulled out, he and his crew were alone in the death trap. The leading part of the column was still on the other side of the two disabled tanks. The ammunition for the machine-guns mounted on his vehicle ran out, and there was nothing he could do but order his driver to step on it.

When he reached the two tanks, Avi saw two wounded men lying about two metres from the now exploding Patton. He was about 20 metres away from them. He and the doctor could either get out and run to the wounded, under fire or they could try to maneuver their vehicle closer, which would mean risking a hit from the exploding tank. They decided to go in with the troop-carrier, got the two out, and took off to the rear.

After riding for about a kilometre, the doctor decided that the wounded men could not be treated properly inside the troop-carrier. They would have to stop and get out, still within range of enemy fire. By this time, the jam up ahead had been broken and the vehicles caught in the forward part of the column were starting to pour through, bringing more wounded to be attended to.

With Katyushas now falling nearby showering the area with shrapnel, Avi tried to flag down the tanks barrelling to the rear, both to provide protecting fire for his impromptu first aid station and to take back some of the wounded. But none of them stopped. The tank crews, now seized by an overpowering urge to get out of the death trap as fast as possible, ignored Avi's signals. In their rush to retreat, the tanks kept aiming shells and machine-gun fire in all directions, long after they were clear of the danger zone.

Eventually, the tank of the deputy brigade commander, Sgan-Aluf Yehiam, stopped to help, along with an infantry detachment in a troop-carrier that was much more vulnerable to enemy fire than the Merkava.

ONE OF THE two men Avi had found next to the exploding tank was now dead. Seren Z.K. was not even a regular member of the unit or one of its reservists: he was a *trampist*, a volunteer who had cast his lot with the battalion and had met his death trying to save one of the crew of the burning Patton.

In every war volunteers appear at the front: the ex-company commander transferred a few months before the fighting; the high-ranking officer with a desk job; and others like them with no designated combat role who don't want to feel left out.

Z.K. didn't exactly come from behind a desk. He was a reservist in an elite unit. During the first 24 hours of fighting, he and some others of his unit had been landed on the coast.

When they had completed their mission and were about to withdraw Z.K. decided on the spur of the moment that he wanted "to stay with these youngsters." He was assigned to a troop-carrier used to evacuate the wounded, and was riding near the head of the column that was caught in the ambush.

When the Patton was hit, Z.K. rushed to the aid of its crew and managed to pull one of the wounded men out before the tank started to explode. He put him down on the road, tried to protect him from the withering fire still sweeping the area, and was hit by a machine-gun bullet. Z.K. died shortly after Avi's team evacuated him, but the man he had saved, even though badly burned, survived.

By the time he finally extricated his vehicle, loaded with 14 wounded, Avi too was somewhat rattled. He drove like mad for the rear, and kept going until stopped by the brigade commander himself. Quickly regaining his composure, he began organizing a treatment station for the wounded. The medical teams of another battalion had joined them, and there would be no shortage of doctors or supplies.

AT THE FRONT of the column, watching the last tanks and troop-carriers rush back to the rear, was Roni, a member of the crew of the Merkava that had been hit.

When the rocket exploded in the front of their tank, Roni and the three other crewmen jumped out without even taking their weapons. They climbed on board Z.K's troop-carrier, which took a direct hit a few minutes later. Before it exploded, Roni, his gunner and three others on the carrier jumped out and ran for cover behind a car on the west side on the road, in the direction of the beach.

They tried unsuccessfully to extricate the commander of Roni's tank from the burning troop-carrier, where he was trapped along with two infantrymen. The gunner ran to safety, which left Roni at the side of the road with three other soldiers, one of them badly wounded. The terrorists and the Syrians in the buildings above them and across the street raked them with fire, killing the wounded man. Roni ran to the beach and hid among the rocks.

Avi was trying to get things under control in the rear when a call came through to take out more wounded. Avi asked for volunteers, but the 10-minute passage through hell had numbed his men. So Avi decided he would go by himself. He asked a driver to go with him, but the man said he too could not help.

He stalked off, found another driver, and went with a doctor for a three-kilometre ride back into the inferno. They reached the forward position held by the unit commander Gilad and another tank, took on some of the last wounded and left.

FIFTEEN minutes from the time the buildings along the road first disgorged their torrents of fire, the last tanks of the battalion pulled back. Although many vehicles had been hit, only three were completely disabled: the Merkava, the Patton and the troop-carrier with three bodies aboard. They were left in the area under enemy control until the next day when, after many hours of intense fighting, the stretch of road was finally taken by infantry.

Overnight, however, the terrorists hauled off the troop-carrier with the three bodies, leaving the Patton and the Merkava. The latter would have been quite a prize for the PLO. No attempt was made to prevent its falling into enemy hands, and for a simple reason: this would have meant certain casualties among men called on to approach the tank, affix a cable and tow it away at a snail's pace.

The shock of retreat after nearly four days of rapid advance, the look on his men's faces as they came out of the inferno and huddled around him in the rear, the comrades left behind — these apparently took their toll on the brigade commander himself, Aluf-Mishne Eli Geva. Officers who watched him closely in the following days of the fighting said that he wasn't the same man.

WHEN THE LAST tank pulled back, one soldier was still left in the area, alone and frightened. Roni stayed hidden among the rocks down by the sea till after nightfall. There were terrorists all over the beach, but they didn't spot him while he crouched there, waiting in vain for his unit to return. After two hours he decided that there was only one way out: by sea.

Roni comes from Beersheba, and by his own testimony is not much of a swimmer. Nevertheless, he removed his boots, slipped noiselessly into the water and headed south. Swimming several hundred metres out where he wouldn't be seen, he couldn't make out what was on the beaches he passed. So two or three times he came in closer to get a better look, but went on when he found no one there.

DRESSED IN his flame-resistant uniform but suffering from shrapnel wounds and burns, Roni fought against the current hour after hour. His ordeal was eased only by the fact that the sea was warm and calm. Once, desperate for a rest, he tried to climb aboard a small boat tied up near the beach. He glimpsed a sleeping figure in the boat, and slipped back into the water. Aching with pain and exhaustion, he resisted the temptation to lie down and rest on a quiet beach, fearing that he would fall asleep and be discovered by the terrorists.

Determined to stay alive, he kept himself going by thinking about how his family would feel if he were to die.

Pressing on, he noticed a spotlight on the beach. He came closer, heard Hebrew voices crackling over the radio, and saw some Merkava tanks. Coming out of the water carefully to avoid being mistaken for a terrorist, Roni spotted his deputy company commander and identified himself. It was about 2 a.m. and he was back with his unit, almost four kilometres down the coast from where he started.

He rejoined his unit while it was being subjected to an artillery shower that lasted most of the night. After the first few minutes of shelling, the soldiers got used to it, then ignored it and went to sleep. They had seen worse. □

1932-1982 יובל מוזיאון תל אביב
the tel aviv museum jubilee

August 21-26

JUBILEE EXHIBITIONS AT THE TEL AVIV MUSEUM

THE TWENTIES IN ISRAELI ART
This exhibition was made possible through the generous assistance of the Tel Aviv Foundation for Literature and Art and the Israel Discount Bank.

MASTERS OF MODERN ART
IMPRESSIONISTS, POST IMPRESSIONISTS AND TWENTIETH CENTURY ARTISTS
Private Collectors Salute the Tel Aviv Museum
The exhibition and catalogue were made possible through the kind assistance and support of the lenders, and the British Friends of the Art Museums of Israel.

CITY AND ART
The Berlin Secession at the Turn of the Century
Prints and Drawings from the Tel Aviv Museum Collection
An exhibition dedicated to the late Dr. Karl Schwertz

DIZENGOFF HOUSE
A Documentary Exhibition on the Founding of Tel Aviv Museum

GALLERY TALK (in English). At the Jubilee Exhibition, Sun., 22.8 at 10.30 a.m.

GALLERY TALKS (in Hebrew)
At the exhibition: **THE TWENTIES IN ISRAELI ART**, Monday, 23.8, at 10.30 a.m.; Tuesday, 24.8, at 8.00 p.m.
At the exhibition **MASTERS OF MODERN ART**, Monday, 23.8 at 8.00 p.m. (see Video). Wednesday, 25.8, at 7.00 p.m. (see Video)

VIDEO
PICASSO — A PAINTER'S DIARY (USA-France, 1980, 90 min., English, no subtitles)
In conjunction with the exhibition, **MASTERS OF MODERN ART**, a video film about the life and work of Picasso. This film was produced by IBM and is distributed by IBM Israel. Monday, 23.8 at 8.00 p.m.; Wednesday 25.8, at 8.30 p.m.

MUSIC
AN EVENING OF COLE PORTER'S SONGS. With Sandra Johnson and Liz Magnues (piano). Saturday, 21.8. at 8.30 p.m.

CINEMA
Regularly:
FROM MAO TO MOZART — ISAAC STERN IN CHINA (USA, 1980, 83 min., in colour, English with Hebrew and French subtitles). The Maestro's musical voyage through the Republic of China. Sun.-Thurs. 4.30, 7.15, 9.30 p.m.; Sat. 7.15, 9.30 p.m.

Screening of the Reggae Films is postponed for technical reasons, until further notice.

SUMMER VACATION

THEATRE
PLAIN PEOPLE — STORIES 'Story of the Bean', a Moroccan folk tale, 'The Fishermen and His Wife' by the Grimm Brothers. In cooperation with the 'Kav' Group and 'Hakaron' Theatre. For children aged 5-9, Monday, 23.8 at 11.00 a.m. and 5.00 p.m.

THE KING AND THE MOON — ' STORIES "Many Moons' by Jowes Thurber, 'The Cow Jumped over the Moon' and 'The King Rascal' from Mary Poppins In cooperation with the "Kav' Group and 'Hakaron' Theatre For children aged 5-9 Monday, 23, 8 at 5.00 p m

PUPPET THEATRE
THE HAPPY PRINCE. In conjunction with the exhibition, Theatre Puppets, a 45 minutes performance based on OSCAR Wilde's story. For children (from 8 years old) Tuesday, 24.8, at 11.00 a.m. and 5.00 p.m at the Museum garden, Shaul Hamelech Blvd

CINEMA
THE WILD SWANS. (Russia, 1968, 85 min., in colour, English with Hebrew subtitles). Animated film based on a story by Hans Christian Andersen For children (aged 5 and over). Sun-Thurs at 11.00 a m.

FROM MAO TO MOZART — ISAAC STERN IN CHINA. Special screenings for children and youth
Sunday, 22.8, and Tuesday, 24, 8 at 11.00 a m.

MORNING ADVENTURE FOR CHILDREN 10.00 a.m.-12.30 p.m.
BUILD ME A HOUSE, Mon., 23.8, for children aged 4-6 accompanied by adult; Tue., 24 8, for 1st-2nd graders; Wed., 25.8 for 3rd-4th graders; Thurs. 26 8, for children aged 4-8 accompanied by adult. Tickets at the box office

FOOTSTEPS — TRACING MASTERS OF PAINTING. 3-day programme of fun and games, 23-25. 8, for 3rd-4th graders. Number of participants limited.

MUSEUM NEWSPAPER FOR CHILDREN
Special newspaper — articles and gallery games for children and their parents On sale at the Museum shop.

VISITING HOURS:
Sun -Thurs. 10 a.m.-10 p.m. Friday closed. Sat. 10 a.m -2 p.m., 7-10 p.m Box Office: Sun.-Thurs 10 a.m.-10 p.m.; Fri. 10 a.m.-1 p.m.; Sat 7-10 p.m. Art Library: Sun., Mon., Wed., 10 a.m.-4 p.m.: Tue., Thurs. 10 a.m.-1 p.m.: 4-8 p.m. The Graphics Study Room: Mon., Tue., Wed. 10 a.m.-1 p.m. or appointment. ext 53. Circulating Exhibitions (reproductions) Sun.-Thurs 10 a.m.-1 p.m. ext 46.

Box Office and Information, Tel. 261297.

THE HELENA RUBINSTEIN PAVILION

JUBILEE EXHIBITION
THEATRE PUPPETS
TRADITION, ART, COMMUNICATION
The exhibition was made possible through the generous assistance of the America-Israel Cultural Foundation.

Guided Tour at the Exhibition (in Hebrew), Sat., 21.8 at 11.00 a.m.

PUPPETRY — WORKING CORNERS FOR CHILDREN AT THE EXHIBITION. Sun.-Thurs. 9 a.m.-12 noon; 4-7 p.m:

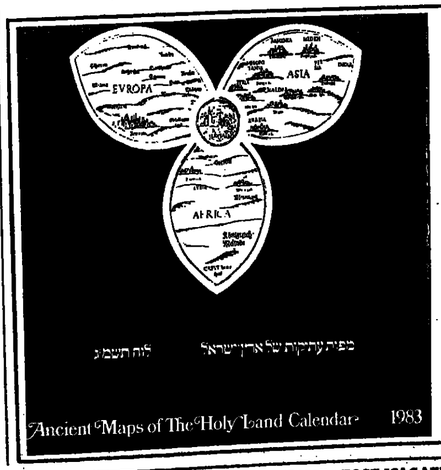
Guided tours for organized groups (adults and children). Appointments in advance, Tel. 299750.

VIDEO
'Three Penny Opera' by Brecht and 'The Kokonar' video screenings, courtesy of the Israeli Educational Television. Sun.-Thurs., at 5-7 p.m.

PUPPET SHOWS AT THE EXHIBITION: WANDERINGS — ILLUSTRATIONS OF FOUR TRADITIONAL PUPPET THEATRES
Marionettes a la planchette of the Middle Ages; Punch and Judy of England, Indian puppets of Rajasthan; Shadow Puppets of Indonesia. With Alina Ashbel and Michael Schuster. Mon., 23.8, at 4.00 and 8.00 p.m.

ZOLLA AND HIS PUPPETS
Wed., 25.8, at 5.00 p.m.

Visiting hours:
Sun -Thurs. 9 a.m.-1 p.m.; 5-8 p.m.; Fri. Closed. Sat. 10 a.m.-2 p.m.



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Diaspora next door

One of the consequences of the war in Lebanon is that the few Jews remaining in that country have been able to make contact with Israelis. S.T. MERAVI recently went to Lebanon to search out Jews and Jewish historical sites. D'VORA BEN SHAUL meanwhile met a Lebanese Jewish woman who journeyed to Jerusalem to meet her brother. RICHARD LOBELL took the pictures.

PALESTINIANS occupy the former Jewish quarter today, as they have ever since 1948 when the Jews fled. The government confiscated all abandoned Jewish property for the "Palestinian Arab refugees." These Palestinians still live in houses with *mezuza* niches on the doorposts and work in shops once owned by Jews. The former *beit midrash* (study house) is now a Palestinian carpentry shop. The synagogue stands empty, although in an apartment on its roof lives a Palestinian family.

It some ways this sounds like a reversal of what happened in Israel after the War of Independence. But it is only one of the many anomalies coming to light in recent weeks as Israel learns more about its northern neighbour.

It was known here, of course, that the once thriving Jewish community of the Lebanese coastal city of Sidon had disappeared. Or at least that's what we thought.

For a further anomaly suddenly became apparent as IDF troops were blasting their way through the tangled alleys of Sidon's ancient casbah last June: a lone woman, yelling in broken Hebrew, "Don't shoot! We're Jews!"

THE LEVYS are the last Jews of Sidon. The Jewish community dwindled over the years, and when their last Jewish neighbour left the city, the keys to the shuttered synagogue were deposited with them. The Levys alone stayed steadfast in Sidon. And they remain there today.

Ask the Levys why they remained and you will hear a familiar litany of reasons why Jews remain anywhere in the Diaspora. We had a business to maintain. The children are in school. The grandmother is too aged and infirm to face moving. And anyway our situation isn't bad. And it's always been our home.

Familiar reasons, yes, and generally an understandable attitude among *galut* Jews. Except when you recall that the Levys live only about 60 kilometres from the Jewish state — and reside within a sea of Lebanese and Palestinians.

"Of course, every time another Jewish family left, we thought about leaving, too," says Jamilla (Yaffa) Levy, 52. "But we just never did. My husband Yosef, who was a tailor, died in 1977, and we thought about moving elsewhere then. But his brother was here, and he continued to look after us. Then my daughter Malka married and she and her husband emigrated to Brazil. That was five years ago, and we thought about leaving with them. But now — well, I still have four children here, in high school and at the university. Maybe when they finish their studies — well, we'll see."

The children include Yitzhak, who is taking an advanced computer course at the local university, and Justine (Tamara), a freshman there in French and Arabic literature. Michel (Michael) and Golda study at a Christian high school. Says Michel, 18:

"My friends include Christians and Moslems, Palestinians and Lebanese. After the Israeli invasion, all of my friends were in shock. But none of them was ever politically minded. Or if they ever did talk politics, it never affected our relationship. I was never looked on with suspicion. I was never viewed as a 'Zionist agent.' Everybody of course knew I was Jewish, but it never mattered to anybody."

All of this sounds remarkably serene, and yet there it is — and there are the Levys. They confirm that as the PLO grew stronger over the years it came less and less wise to go out at night, and it wasn't always comfortable going about by day. But Mrs. Levy insists that she has had good relations with her Palestinian neighbours.

IN THE turmoil of 1948 the Levys joined the 200 other Jews of Sidon in fleeing the area. Some went to Beirut, some left the country. The Levys literally took to the hills. They remained there for a year, and then came back home. The Jews who had left permanently lost their property to Palestinians. But the Lebanese government protected the rights of the Jews who elected to remain. And the Palestinians grudgingly accepted them.

Although tension would rise for a time after each successive Arab-

POST PULLOUT GUIDE

The Poster

FOR CHILDREN AND YOUTH

Jerusalem

THE ART OF COMEDY — Charlie Chaplin film (Israel Museum, today at 10.30 a.m.)

THE CIRCUS — Charlie Chaplin film. (Israel Museum, Sunday through Thursday at 10.30 a.m. and 3.30 p.m., Tuesday also at 6.00 p.m. and 8.00 p.m.)

HALAHAKA — Film about the Nahal Band. (Kiryat Hayovel, Cinema One, Wednesday and Thursday at 3.30 p.m.)

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults also welcome. (Biblical Zoo, Sunday, Monday and Wednesday at 4.00 p.m.)

LORD OF THE RINGS — Film based on Tolkien's famous book. (Cinema One, Sunday through Tuesday at 3.30 p.m.)

MAESTRO POMPONI — The clown and his friends with Zvika Halperin. (Israel Museum, Shrine of the Book Grove today at 11.00 a.m.)

STRIPES — Film about soldiers who accidentally cross the border. (Cinema One, Sunday through Tuesday at 10.30 p.m.)

THE TAMED ANIMALS — Puppet circus with Hataregol Theatre. (Israel Museum, Shrine of the Book Grove, Sunday through Thursday at 11.00 a.m. and 4.00 p.m.)

TERRACE CONCERT — The history of music for wind instruments played by a quintet of members of the Jerusalem Symphony Orchestra. (Israel Museum, Tuesday at 5.00 p.m.)

WANDERINGS — Puppet shows with Alina Ashbal and Michael Shuster. (Israel Museum, Ruth Youth Wing, Wednesday at 12.00 noon)

Tel Aviv area

THE ADVENTURES OF SHMISHMIL SHUMKLUM — (Beit Lessin, 34 Weizmann, tomorrow at 11.30 a.m.)

FROM MAO TO MOZART Isaac Stern in China. Film. (Tel Aviv Museum. Sunday and Tuesday at 11.00 a.m.)

THE KID — Charlie Chaplin film. (Beit Lessin, Monday at 11.00 a.m.)

PLAIN PEOPLE — Stories for children ages 5-9. (Tel Aviv Museum Monday at 11.00 a.m.)

THE RAIN QUEEN — A puppet show by Erik Smith. For ages 6-10. (Petah Tikva, Shalom, Sunday at 4.30 p.m.; Herzliya, David, Monday at 4.30 p.m.; Beit Hahayal, Tuesday at 4.30 p.m.)

SUPERMAN 2 — Film. (Beit Lessin, Thursday at 4.30 p.m.)

THE SWISS FAMILY ROBINSON — Film. (Beit Lessin, Tuesday at 4.30 p.m.)

THE TOY CELLAR — Puppet Theatre for ages 6-10. (Jaffa, Hasimia, 8 Simtat Mazal Dugim, tomorrow at 11.30 a.m.)

THE WILD SWANS — Animated film based on a Hans Christian Andersen story. (Tel Aviv Museum, Sunday through Thursday at 11.00 a.m.)

YONA AND SASSI AND CHOMPI AND HETZI — With the participants of the TV show, 3, 4, 5's (Beit Hahayal, Monday at 4.30 p.m.; Rishon Lezion, Beit Haturbut, Wednesday at 4.30 p.m.)

Haifa

YONA AND SASSI AND CHOMPI AND HETZI — (Kiryat Bialik, Savion, Tuesday at 4.30 p.m.; Neve Sha'anan, Beit Abba Khoushy, Thursday at 4.30 p.m.)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

CHILDREN OF A LESSER GOD — By Mark Medoff, with Yehoram Gaon, Yola Rosnick and Ruth Geller. (Jerusalem Theatre, tomorrow at 9.00 p.m.)

COMMON DENOMINATOR — (Khan, Monday at 8.30 p.m.)

THE FANTASTICKS — Musical by Tom Jones and Harvey Schmidt. Produced by the Jerusalem English Theatre. Directed by David Kross. (Liberty Bell Garden, Monday at 8.30 p.m.)

THE JERUSALEM PASSION PLAY — Produced and directed by Francisco de Aranjo. In English. (Mount of Olives, above Commodore Hotel, tomorrow, Monday, Tuesday and Thursday at 7.30 p.m. Dress warmly.)

SIZWE BANZI IS DEAD — By Athol Fugard. (Khan, tomorrow at 8.30 p.m.)

Tel Aviv area

BATTERED WOMEN — Presented by the Theatre Group. Directed by Nola Chilton. Movement by Danielle Michaeli. (Beit Bialik, tomorrow at 8.30 p.m.)

CHILDREN OF A LESSER GOD — (Holon, Mainas, tonight at 10.00 p.m.; Beit Hahayal, Monday at 9.00 p.m.)

CYCLE — Theatrical happening in movement and sound, relating to natural elements and using symbolic images from nature. (Neve Zedek, 6 Yehieli, Monday through Thursday at 9.00 p.m.)

THE FALL — By Albert Camus. Translated, adapted by and starring Niko Nitai. (Jaffa, Hasimia, 8 Simtat Mazal Dagim, Tuesday at 9.30 p.m.)

A FLEA IN HER EAR — New Habimah production of Georges Feydeau's farce. (Habimah, Large Hall, tomorrow through Thursday at 8.30 p.m.)

GROS CALIN — Emile Ajar's play about the individual's alienation in a consumer society. Translated and adapted by and starring Niko Nitai. (Jaffa, Hasimia, tomorrow at 9.30 p.m.)

LITTLE INVASIONS — Tragic-comedy based on the works by Baclav Havel and Pavel Kohut. Translated and adapted by Niko Nitai. (Jaffa, Hasimia, tonight at 10.30 p.m.)

ONE ABRAHAM — New original, Israeli musical written by Danny Litai about the patriarch Abraham. With Arik Sinai and Rikki Gal. (Dekel Cinema Hall, tonight through Thursday at 9.00 p.m.)

SCANDAL IN THE FAMILY — Comedy starring Gabi Amrani and Arriel Asherov. (Holon, Armon, tomorrow at 10.00 p.m.)

STATEMENTS AFTER AN ARREST UNDER THE IMMORALITY ACT — By Athol Fugard. Produced by the Theatre Group. Directed by Oded Kotler. (Neve Zedek, tonight at 10.00 p.m.)

WOMEN'S MATTERS — Absurd comedy. (Jaffa, Hasimia, tonight at midnight.)

Other Towns

THE NATIVITY PLAY OF BETHLEHEM — Produced and directed by Francisco de Aranjo. In English. (Beit Sahur, YMCA Shepherds' Fields, Sunday and Wednesday at 7.30 p.m. Dress warmly.)

SIGNS AND WONDERS — A journey into mysticism with Oded Teomi. (Metula, Community Centre, tonight at 9.00 p.m.; Ashkelon at 8.30 p.m.)

Treat Williams and Jerry Orbach in Sidney Lumet's "Prince of the City." The film is reviewed on page D.

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (King David Hotel, Sunday at 9.00 p.m.; Windmill Hotel, Tuesday at 9.00 p.m.; Hilton, Little Theatre, Wednesday at 9.00 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Michael Schneider, Jill Goldwasser and Barry Langford, in English. (Hilton, Little Theatre, tonight at 9.30; King David, tomorrow at 9.30 p.m.)

BIRDS OF THE HEAVEN, BEASTS OF THE FIELD; THE BIBLE AS SOURCE — Show of slides by the late Gail Rubin. Presented by the Jerusalem Biblical Zoo. (Windmill Hotel, Sunday at 9.00 p.m.)

ECHOES OF GIVAT HATAHMOSHET — Tour of the hill, visit to the memorial museum, readings and songs. (Givat Hatahmoshet, picnic grounds near parking lot, Wednesday 3.30 p.m.)

JAZZ — Freddy Weisgal Trio. (Katy's Restaurant, 16 Rivlin, today from 2 to 5 p.m.)

JAZZ ON A SUMMER NIGHT — The Dixieland Band. (Israel Museum, Tuesday at 8.30 p.m.)

JEWISH CABARET—Yiddish and English songs with Daniel Ziff and Gladys Heduya. (Hilton, Little Theatre, Tuesday at 9.30 p.m.)

LADINO — Latin-Jewish rock music. Moshe Shur, hassidic singer. (Israel Centre, 10 Strauss, tomorrow at 9.00 p.m.)

STUDENT FILMS — Bezalel Academy of Art and Design. (10 Shmuel Hanagid. Monday and Wednesday at 11 a.m. Entrance free).

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Hilton, tomorrow at 9.30 p.m.)

Tel Aviv area

AWAKENING — With Shem-Tov Levi. (Tzavta, 30 Ibn Gvirol, tomorrow at 8.00 p.m.)

THE BEST OF SHALOM ALEICHEM — (Dan Hotel, Sunday at 9.30 p.m.)

BROADWAY DANCE MARATHON—MAY I HAVE THE PLEASURE — Written by Ehud Manor, directed by Tony Tanner. (Mann Auditorium, tomorrow at 7.00 p.m. and 9.45 p.m., Sunday through Thursday at 9.15 p.m., Tuesday also at 6.45 p.m.)

CHILDREN OF THE CITY — Written and directed by Dan Almagor. (Beit Lessin, 34 Weizmann, tomorrow, Monday and Tuesday at 8.30 p.m.; Beit Hahayal, Wednesday at 9.00 p.m.)

FREE AS BIRDS — Musical about the life of the gypsies, written and directed by Yossi Banai. (Givatayim, Shavit, tonight at 10.00 p.m.)

JAZZ — Motti Schwartz and the Nigun Performers. (Jaffa, Hasimia, Wednesday at 9.30 p.m.)

LIFE SIZE — Danny Sanderson's new programme. (Bat-Dor, tonight at 9.30 p.m. and midnight.)

MATTI CASPI — (Tzavta, Thursday at 9.00 p.m.)

ME, SIMON AND LITTLE MOISE — With Yossi Banai. (Beit Hahayal, tomorrow at 9.30 p.m.)

THE MUSIC OF COLE PORTER — with Sandra Johnson and Liz Magnes, piano. (Tel Aviv Museum, tomorrow at 8.30 p.m.)

NAOMI SHEMER — (Beit Lessin, tonight at 9.30 p.m.)

NURIT GALRON — (Herzliya, Yad Lebanim, tomorrow at 9.00 p.m.)

OPEN STAGE FOR YOUNG TALENT — (Jaffa, Hasimia, Thursday at 9.30 p.m.)

OPHIRA GLUSKA — With singer Ruth Bikel and Israeli folklore troupe and a pantomime artist. (Old Jaffa, The Cave, tonight, tomorrow and Monday through Thursday.)

SHLOMO ARTZI — (Tzavta, tonight at midnight.)

SONGS OF THE LAND OF FIRE—With Malombo Group. (Beit Lessin, Wednesday at 8.30 p.m.)

THE SPIRIT OF ISRAEL — Folklore show. (Hilton, Tuesday at 8.00 p.m.)

SUMMER ROCK — Live performance and film. (Beit Lessin, Thursday at 9.00 p.m.)

VOICES — With Hava Alberstein (Tzavta, tonight at 9.30 p.m.)

YOUR PEOPLE ARE MINE — (Sheraton, Monday at 9.30 p.m.)

Haifa

CHILDREN OF THE CITY — (Auditorium, Sunday at 5.00 p.m.)

FREE AS BIRDS — (Auditorium, tomorrow at 9.30 p.m.)

ME, SIMON AND LITTLE MOISE — (Kiryat Haim, Beit Ha'am, tonight at 10.00 p.m.)

Other Towns

SAFAD'S OLD JEWISH QUARTER — Conducted tours including synagogues and cemetery. (Contact: Chaim Sidor at the Jewish Book Store, Defender's Square or leave message at 067-72760)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

THE JERUSALEM STRING TRIO — Rima Kaminkovsky, violin; Yuval Kaminkovsky, viola; Yoram Alperin, cello. (Liberty Bell Garden, Thursday)

For last minute changes in programmes or times of performances, please contact Box Office.

WALKING TOURS

Sponsored by the Society for the Protection of Nature in Israel. Meeting place: Next to the escalator in front of the Jerusalem Central Bus Station. Please bring hat, canteen and walking shoes. Fee.

Friday: FROM THE BIBLE TO TODAY IN THE ETZION BLOC AND HERODIAN WATER TUNNEL Meet: 8.00 a.m. Return to Jerusalem at about 2.00 p.m. Easy hike.

Sunday: EIN GIORA, NAHAL KTLAV AND TRAIN RIDE TO JERUSALEM — Meet: 11.30 a.m. Finish at Jerusalem Railway Station at about 5.30 p.m.

Monday: FORTRESSES AND SPRINGS OF THE JUDEAN HILLS: KASTEL, TZUBA AND SATTAF — Meet: 8.00 a.m. Return to Jerusalem at about 2.00 p.m.

Tuesday: FROM HAR GILO TO JERUSALEM — Meet: 12.45 p.m. Arrive in Jerusalem (Kiryat Yovel) at about 6.00 p.m.

Wednesday: AQUA BELLA, ABU GOSH Meet: 8.00 a.m. Return to Jerusalem about 3.00 p.m.

Thursday: MASREK NATURE RESERVE, NAHAL KESALON, AND THE MARTYRS FOREST — Meet: 9.00 a.m. Return to Jerusalem at about 3.00 p.m.

"OFF-THE-BEATEN-TRACK" WALKS IN JERUSALEM

Sponsored by the Society for the Protection of Nature. Meeting place: Office of the Society for the Protection of Nature, 13 Helena Hamalka St., courtyard of the Min. of Agriculture. Please bring hat, walking shoes and flashlight. Fee

Sunday: Meet: 8.00 a.m. Russian Compound, Gai-Ben Hinom, Karaite Cemetery, Burial caves from the period of the Second Temple, Haceldama, City of David excavations. Walk through ancient Siloam Water Tunnel (bring shoes for walking in water and flashlight.) Finish about 1.00 p.m.

Tuesday: Meet: 8.00 a.m. Walk on the city walls from Jaffa Gate to Damascus Gate. Tour Zedekiah's Cave, along a little-known path. (Bring flashlight) The Armenian Mosaic, Tombs of the Kings, St. George Cathedral. Finish about 1.00 p.m.

Thursday: Meet: 12.00 noon. Water Reservoirs of Jerusalem: Mamilla Pool, ancient aqueduct near Mishkenot Sha'ananim, Sultan's Pool, pool of Hezekiah; pool near the Holy Sepulchre, pool at the Church of the Sisters of Zion, Pool of Bethesda. Finish about 5.00 p.m.

Jerusalem Cinemas

Commencing Saturday, August 21, 1982

CINEMA 1 ONJ'O in Jerusalem Cinema
Buses 18, 19, 24, Tel. 415067
Fri., Aug. 20 at 2.30: Stripes
History of the World, Part I
Sat., Aug. 21 Stripes 7.30
History of the World, Part I, 9.30
Sun., Aug. 22: Stripes 7
History of the World Part I, 9
Mon., Aug. 23: Lord of the Rings 6.45, 9.15
Tue., Aug. 24: Lord of the Rings 7, 9.15
Wed., Aug. 25: Fame 7, 9.15
Thur., Aug. 26 The Good Earth 6.45, 9.15

EDEN
2nd week
POUR LA PEAU D'UN FLIC
* ALAIN DELON
Saturday 7.30, 9.30
Weekdays 4, 7, 9

EDISON
4th week
PAPA LEON
Saturday 7.30, 9.30 Weekdays 4, 7, 9

ISRAEL MUSEUM
Sun., Mon., Wed., Thur. 10.30, 3.30
Tue., 10.30, 3.30, 6, 8.30
THE CIRCUS
Sun.-Thur. 12.30
IMAGES

KFIR
THE SHOUT
Sat. 7.30, 9.30
Weekdays 4, 7, 9

MITCHELL
2nd week
FOUR FRIENDS
Sat., 7.30, 9.30
Weekdays 4, 7, 9

ORGIL
4th week
WHAT A PARTY
Sat. 7.30, 9.30
Weekdays 4, 7, 9

ORION Tel. 222914
Adults only
He's walking the streets. In way
DEATH WISH II
* CHARLES BRONSON
* JILL IRELAND
Sat. 7.30, 9.30
Weekdays 4, 7, 9

ORNA Tel. 224733
2nd week
I, THE JURY
Sat. 7.15, 9.30
Weekdays 4, 6.45, 9

SEMADAR
4th week
WOODEN SHOES
Sat. and weekdays 8.30

RON
2nd week
A TOUCH OF CLASS
* GEORGE SEGAL
Winner of Oscar — recommended
Sat. 7.30, 9.30
Weekdays 4, 7, 9

SMALL AUDITORIUM BINYENEI HA'UMA
PETER PAN
Saturday 7.30, 9.30
Weekdays 4, 6, 8

Tel Aviv Cinemas

Commencing Saturday, Aug. 21, 1982

ALLENBY
4th week
Tonight 10, 12
Weekdays 4.30, 7.15, 9.30
PAPA LEON

BEN YEHUDA
26th week
Fri. 10, 12, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
* HENRY FONDA
* KATHERINE HEPBURN
* JANE FONDA
ON GOLDEN POND
Winner of 3 Oscars

CHEN CINEMA CENTRE,

CHEN 1
5th week
Walt Disney's
JUNGLE BOOK
Today 11 a.m., 2, 10 p.m. 12.15 a.m.
Saturday 6.30, 8.30 10.20
Weekdays 11 a.m., 2, 4.30, 6.30, 8.30, 10.20
Tonight 9.40 REDS

CHEN 2
5th week
Tonight 10, 12.05; Sat. 10.30
Weekdays 8.30, 10.20
Walt Disney's :
JUNGLE BOOK
REDS
Sat. 8.30
Weekdays 4.10

CHEN 3
17th week
FIRST MONDAY IN OCTOBER
Tonight 10.05, 12.00
Sat. 7.25, 9.40
Weekdays 4.40 7.25, 9.40

CHEN 4
20th week
STRAW DOGS
Today 10.40, 1.30
Tonight 10, 12.30
Sat. 7.05, 9.35
Weekdays 10.30, 1.30, 4.25 7.05, 9.35

CHEN 5
26th week
ATLANTIC CITY, U.S.A.
Today 10.30, 1.30
Tonight 10.05, 12.25
Sat. 7, 9.25
Weekdays 10.30, 1.30, 4.25 7, 9.25

CINEMA ONE
2nd week
TIGER JOE
Tonight 10, 12
Weekdays, 4.30, 7.15, 9.30

CINEMA TWO
TORN BETWEEN TWO LOVERS
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

DEKEL
4th week
A Musical
AVRAHAM ONE
* RIKI GAL
* ARIK SINAI

DRIVE-IN
Tonight 10
Sat. and weekdays 7.15, 9.30
NIGHT CROSSING
SEX FILM — midnight

ESTHER Tel. 225610
6th week
French comedy
LES SOUS DOUES EN VACANCES
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

STUDIO Tel. 295327

THE CANTERBURY TALES
* VAN GRIFOT
* JUNFIN ZALFIN
1st prize, Berlin Festival
Fri. 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

NEW CINEMA GORDON גורדון בית קולנוע

83 Ben Yehuda Rd., Tel. 244373
3rd week
Sat. 7.15, 9.30
Weekdays 5, 7.15, 9.30
FOUR FRIENDS
New film by Arthur Penn
Screenplay by Steven Tesich

HOD
4th week
Tonight at 9.45
Weekdays 4.30, 7.15, 9.30
DEATH WISH II

LEV I
5th week
LA BOUM
Tonight 10, Sat., 7.15, 9.30
Weekdays 11, 1.30, 4.30 7.30, 9

LEV II
5th week
LOLA
Film by Rainer Fassbinder
Tonight 10; Sat. 7.15, 9.30
Weekdays 11, 1.30, 4.30, 7.15, 9

LIMOR
3rd week
New comedy by Blake Edwards
Tonight 10, 12
Sat. 7.15, 9.30;
Weekdays 4.30, 7.15, 9.30
S.O.B.
* JULIE ANDREWS
* LARRY HAGMAN
* RICHARD MULLIGAN
Sat. and weekdays 11 a.m.
RAIDERS OF THE LOST ARK

MAXIM
7.30, 9.30
FANTOMAS
Mat. 11, 4.15
SOUND OF MUSIC

MOGRABI
3rd week
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
CONAN THE BARBARIAN

ORLY
4th week
LADY FROM MOSCOW
Sun.-Wed. 7, 9.30
Thur. 7

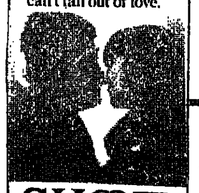
PARIS
9th week
Tonight midnight
Sat. 7.15, 9.30
Weekdays 10, 12, 2, 4, 7.15, 9.30
NATIONAL LAMPOON'S ANIMAL HOUSE

PEER
6th week
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Agatha Christie's
EVIL UNDER THE SUN
* PETER USTINOV
* DIANA RIGG
* JAMES MASON

SHAHAF
3rd week
Tonight 9, 12
Sat. 6.30, 9.45
Weekdays 6, 9.15
PRINCE OF THE CITY
Directed by Sidney Lumet
* TREAT WILLIAMS
Sat. 11 a.m.
Battle Beyond The Stars

TAMUZ
PADRE PADRONE
Tonight, Aug. 20, 10 p.m., midnight
Sat., weekdays. 7.15, 9.30 (Tue. 7.15 only)
CAGED IN
Fri. 2.30 p.m. Sat. 1.15, 11.15 p.m.
Tue. 9.30 only
Walt Disney's
PETER PAN
Sat. 11 a.m.
Tue., Thur. 11 a.m., 4 p.m.

GAT 2nd week
The story of a splintered family that can't fall out of love.



SHOOT THE MOON
ALBERT FINNEY
DIANE KEATON
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TEL AVIV
2nd week
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
POUR LA PEAU D'UN FLIC
* ALAIN DELON

TEL AVIV MUSEUM
15th week
FROM MAO TO MOZART
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TCHELET
2nd week
4.30, 7.15, 9.30
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

Academy Award Winner
SISSY SPACEK
in a suspense-filled drama about being a mother, being alone, being afraid, and being strong enough to face the truth.

ZAFON
Marco Ferrari's
TALES OF ORDINARY MADNESS
4 Italian film awards
* BEN GAZZARA
* VORENTALA MOTTI
National premiere
Friday, Aug. 20, 10 p.m.
Weekdays 4.30, 7.15, 9.30

Haifa Cinemas

Commencing Saturday, August 21, 1982

AMPHITHEATRE
2nd week
CONAN THE BARBARIAN
4, 6.45, 9

AMAMI
2nd week
REDS
Sat. and weekdays 8.30 only due to length of film

ARMON
4th week
Zeev Revah's new film
PAPA LEON
* ZEEV REVAH
* YAAKOV BANAI
* NURIT COHEN
* MEIR SUISSA
No complimentary tickets

ATZMON
4th week
A comedy
LA BOUM
* CLAUDE BRASSEUR
* BRIGITTE POSSEY

CHEN
2nd week
EVIL UNDER THE SUN
* PETER USTINOV
* DIANNA RIGG
* JAMES MASON
Story by Agatha Christie

GALOR
From Friday
At 10, 2, 6
MAD MAX
* MEL GIBSON
At 12, 4, 8
Karate film
CRIPPLED AVENGERS

KEREN OR
3rd week
ENDLESS LOVE
* BROOKE SHIELDS
("Blue Lagoon")
4, 6.45, 9

MORIAH
24th week
ON GOLDEN POND
* HENRY FONDA
* KATHERINE HEPBURN
* JANE FONDA
6.45, 9

ORAH
3rd week
Marvelous French comedy
LES SOUS DOUES EN VACANCES
4, 6.45, 9

ORION
GIRLS FOR LOVE
Adults only
Six nonstop performances from Friday

ORLY
6th week
Friday 11 a.m., 3.30 p.m.
Saturday 6,45, 9
Weekdays 11 a.m. 4, 6, 8 p.m.
Walt Disney's
JUNGLE BOOK

PEER
2nd week
Saturday 6.45, 9
Weekdays 4, 6.45, 9
CLASH OF THE TITANS

RON
2nd week
PRIVATE LESSONS
* SYLVIA CRISTAL
4, 6.45, 9

SHAVIT
6.45, 9:
PADRE PADRONE
3.30: GULLIVER
Israeli film at 5:
SMILE YOU'VE BEEN HAD
PADRE PADRONE
Gala show on Thursday, 9 p.m.
Proceeds donated to LIBI

HAIFA CINEMATHEQUE
Sat., Aug. 21:
THIEF OF BAGHDAD 5
ISADORA 7
THE FRENCH CONNECTION 9.45
Sun., Aug. 22:
DON GIOVANNI 8
Mon., Aug. 23:
WATERSHIP DOWN 5
THE FRENCH CONNECTION 7
AUDREY ROSE 9.30
ROCK SHOW, midnight
Tue., Aug. 24:
WATERSHIP DOWN 5
THE TWELVE CHAIRS 7
DON GIOVANNI 9.30
Wed., Aug. 25:
WATERSHIP DOWN 5
LE VIEUX FUSIL 7
THE TWELVE CHAIRS 9.30
Thur., Aug. 26:
WATERSHIP DOWN 7
L'ENIGME DE KASPAR HAUSER 9.30
CHINATOWN, midnight

RAMAT GAN CINEMAS

ARMON
Sat. and weekdays 7, 9.30
Mat. 3.45, 5.30: JUNGLE BOOK

KFAR HAMACCABIA
Tonight 10; Sat. 7.30, 9.30
ESCAPE FROM ALCATRAZ
* LIZA MINELLI
Mon. 9
ESCAPE TO VICTORY

LILY
3rd week
Tonight at 10
Sat. and weekdays 7.15, 9.30
CANNONBALL RUN
Mat. 4: SUPERMAN

OASIS
4th week
PAPA LEON
Tonight 10
Sat. 7.15, 9.30
Weekdays 7.15, 9.30
No Complimentary Tickets

ORDEA
2nd week
LE GRAND PARDON
Film by Alexander Arcady
7.15, 9.30

RAMAT GAN
3rd week
CONAN THE BARBARIAN
Tonight at 10
Sat. and weekdays 7.15, 9.30

HERZLIYA Cinemas

TIFERET
3rd week
FRENCH LIEUTENANT'S WOMAN
7.15, 9.30

Petah Tikva Cinemas

SHALOM
4th week
CHRISTIANE F.
Sat. 7.15, 9.30
Sun., Mon., Tue., Thur. 4, 7, 9.15
Wed. 9.15 only

NETANYA Cinemas

ESTHER
6th week
ON GOLDEN POND
* HENRY FONDA
* KATHERINE HEPBURN
* JANE FONDA
Sat. and weekdays 7, 9.15

HOLON Cinemas

SAVOY
2nd week
POUR LA PEAU D'UN FLIC
Tonight 10; Sat. 7, 9.30
Weekdays 4, 7, 9.30

MIGDAL
4th week
PAPA LEON
Tonight at 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
No complimentary tickets

Ramat Hasharon Cinemas

STAR
Fri. 9.30, 11.30, Sat. and weekdays (not Tue.) 9.30
CHARIOTS OF FIRE
Sat. and weekdays 7.15
CAT BALOU
Sat. 11 a.m., Sun., Mon., Tue., Wed., Thur. 4; Tue., Thur. also 11 a.m.
POPEYE
Tuesday 9.30
LES UNS ET LES AUTRES

Hod Hasharon Cinemas

BARAK
Fri. 10; Sat. 9.30; Sun. 7.15;
Tue., Wed., Thur. 9.30
THE WOMAN NEXT DOOR
Sat. 11.30 a.m., Tue., Thur. 4.30 p.m.
DAVID COPPERFIELD
Sat., Sun., Tue., Wed., Thur. 7.15
BRUCE LEE AND THE SEVEN WONDERFUL MEN
Monday 10
THE TEN COMMANDMENTS

CONGREGATION
MEVAKSHEI DERECH
JERUSALEM
(Independent)

* Family seating.
* Inclusion in the service of selections from traditional and contemporary Jewish sources.
* Integration of Jewish ethnic traditions in prayer.
* D'var Tora and Congregational discussion.

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Services on Shabbatot and Holy Days at 9 a.m. in the Gymnasia Ivrit, Keren Kayemet St., Rehavia.

For further details, write P.O.B. 7773, Jerusalem, or call Tel. 637673 or 623036 (evenings).

Alan Bates performing his magic with Susannah York in a quieter moment from "The Shout."

FILMS IN BRIEF

AUDREY ROSE — Serious and compelling exploration into the mysteries of reincarnation, about a child who died in a car accident and immediately re-entered life again. Traumatic nightmare scenes. Excellent acting.

THE CANTERBURY TALES — Eight of the bawdiest of Geoffrey Chaucer's twenty-four tales, directed by Pier Paulo Pasolini. English dialogue.

CHINATOWN — An unorthodox, complicated and rather intriguing thriller set in Los Angeles of the late Thirties with Jack Nicholson as a private eye and Faye Dunaway as an enigmatic widow with whom he gets involved. Directed by Roman Polanski.

CHRISTIANE F. — Uldrich Edel reconstructs the true story of a 13-year-old girl's journey from normal childhood to drug addiction and child prostitution.

DON GIOVANNI — Despite its prestigious cast and its direction by Joseph Losey, this film of Mozart's opera would leave both opera aficionados and film buffs unsatisfied.

ESCAPE FROM ALCATRAZ — Clint Eastwood in an exciting but unrealistic adventure film. Based on a true episode Eastwood attempts to escape from the toughest prison in America. Acceptable fare.

EVIL UNDER THE SUN — Agatha Christie's thriller is transformed into the kind of movie one expects; with Peter Ustinov, Maggie Smith and Diana Rigg in star roles. If this is what you like you will not be disappointed.

FAME — An exuberant explosion of young acting, singing and dancing talents lights up the screen in a multi-faceted story purporting to describe life at the New York High School of Performing Arts. But director Alan Parker is much more concerned with the technique of film making, which he handles beautifully, than with content.

FOUR FRIENDS — Spanning a period of eight years, the film focuses on four young Americans reaching maturity in the 1960s. Probably one of the most touching tributes to America — filled to its brim with contradictions.

THE FRENCH LIEUTENANT'S WOMAN — Brilliant — if somewhat too intellectual — adaptation of John Fowles' bestseller by director Karl Reisz and playwright Harold Pinter. Meryl Streep is superb as the tormented, almost pathological Sarah.

FROM MAO TO MOZART — Academy-Award winner for best documentary, the film covers violinist Isaac Stern's visit to China, and shows him performing, listening and instructing. The successful encounter between two vastly different musical traditions suggests a possible common denominator for all peoples.

THE GOOD EARTH — (1937) Based on Pearl Buck's novel set in China about how greed ruins the lives of a simple farming couple, Paul Muni and Luise Rainer who won an Oscar for her role.

LE GRAND PARDON — The extrovert movie par excellence — big gestures, loud declarations, exaggerated emotions and extraordinary activities. Definitely a crowd-pleaser.

HALAHAKA — Set in 1969 during the War of Attrition, it describes the loves, hates, fears, ambitions, performances and practical jokes of a successful army entertainment troupe. Featuring 14 of Israel's most talented and good-looking young singers. Nostalgic and delightful.

THE HISTORY OF THE WORLD, PART I — Madcap entertainment through and through, as irreverent as you can expect from Mel Brooks. Starring his regular gang — Dom Deluise, Madeline Kahn, Harvey Korman and Cloris Leachman.

LOLA — Rainer Werner Fassbinder's film is an updated version of the thirties classic *The Blue Angel*. With an excellent cast and costumes designed with great care for period authenticity, the film still leaves one with an impression that the author is imposing his presence on his characters.

LORD OF THE RINGS — Great animation art based on Tolkien's story. For those who have never been introduced to the Hobbit — a splendid opportunity to meet Tolkien's little people, now larger than life.

NATIONAL LAMPOON'S ANIMAL HOUSE — Certainly the bawdiest, most outrageous, and antagonistic interpretation of American college life in the early '60s and very probably the funniest as well.

ON GOLDEN POND — Henry Fonda, daughter Jane and Katharine Hepburn appear together in this crowd-pleaser which has everything you've been yearning for — big stars, smart dialogue, intelligent plot and attractive locations.

PADRE PADRONE — The Taviani brothers' best film to date is based on the autobiography of Gavino Ledda, the son of a Sardinian farmer who couldn't read or write till he was 18.

POPEYE — Robin Williams and Shelley Duvall are Popeye and Olive Oyl in Robert Altman's real-life cartoon. Exquisite camerawork, but lacks the zaniness of the original comic strip.

PRINCE OF THE CITY — Based on Robert Daley's well-documented book about the Supercop Robert Leuci, the film tells of the implacable descent of a cocky, young detective, completely in control of himself and his until, into doubt, anxiety and loneliness.

RAIDERS OF THE LOST ARK — This George Lucas-Steven Spielberg venture creates magic out of sheer energy. A glorious, unabashed piece of entertainment.

REDS — Warren Beatty's excellent film dedicated to John Reed, an outstanding member of the early American left and author of "Ten Days that Shook the World." While Reds is a huge spectacle with big crowds and war scenes, it is also an intimate and sensitive film.

THE SHOUT — After living with Aborigines in Australia for eighteen years Crossley (Alan Bates) has learned a good deal of magic, including how to utter a scream so terrible that it kills anything within range. A mixture of magic, philosophy and banality, including the "magical" seduction of Susannah York.

SUPERMAN — A supermovie that can only be described in terms of the superlatives it tries to create. Superstars, superstunts and super-duper special effects take us from Superman's birth on the Planet Krypton to his arrival at Metropolis as mild-mannered young reporter Clark Kent and Superman, the defender and protector of the forces of good.

THE TEN COMMANDMENTS — Cecil B. De Mille's re-telling of the Exodus story features Charlton Heston as Moses, Yul Brynner as Pharaoh, and a cast possibly larger than the original.

THIEF OF BAGHDAD — 1961 film directed by Arthur Lubin and starring Steve Reeves as the man who searches for the mysterious blue rose so that he can marry the Sultan's daughter.

A TOUCH OF CLASS — Excellent comedy about an illicit affair between a married man and a divorcee. Stars George Segal and Glenda Jackson.

THE TWELVE CHAIRS — Mel Brooks' adventure comedy set in 1927 Russia against a background of post-revolutionary chaos. With Mel Brooks, Ron Moody, Dom Deluise and others.

LE VIEUX FUSIL — Set in the French provinces in 1944 as the Germans retreat before the Allied forces, the film recounts a doctor's (Philippe Noiret) revenge for the slaughter of his family and friends. Fine script, marred by excessive brutality.

THE WOMAN NEXT DOOR — An old affair is rekindled in a terrible blaze after an eight-year intermission in this latest Truffaut film, which is treated with restraint and delicacy.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

Prince of a movie

CINEMA
Dan Fainaru

PRINCE OF THE CITY must be the most Catholic movie made by a Jewish director. Catholic, because its overriding theme is the urge to confess, an urge so powerful that it will finally shatter a man's instinct of self-preservation.

Lumet has picked the true story of supercop Robert Leuci, who in his early thirties was already heading his own team in the Special Investigating Unit of the Narcotics Division in the New York Police. Leuci and his partners functioned autonomously, hardly ever filing reports and bringing in culprits whom they unearthed in rather unorthodox ways.

Then in 1971 the Knapp Commission investigating police corruption asks Leuci to testify. Others before him already did, including the famous Frank Serpico (subject of a previous Lumet film). Leuci refuses to implicate any of his friends, but agrees to cooperate with the commission since he is convinced that there is corruption throughout the legal system. To catch lawyers, judges and bail bondsmen who are involved in dope traffic, or who are profiting by it, he becomes an informer, or what is called in his own circles a "rat."

This is the point of no return for Bob Leuci, who started by investigating others and finished by trying to justify his own past corruption, ever dragging in the men of his unit, the people about whom he used to say: "I sleep with my wife, but I live with my partners."

Six years after he starts his cooperation with the Knapp Commission, and after thousands of hours of testimony leading to the indictment of 50 detectives on the Special Investigating Unit, the suicide of two and the nervous breakdown of another, Leuci remains a solitary figure who has purged his own sins and lies now in his own hell.

WHEN LUMET decided to use the well-documented Robert Daley book on Leuci for his film, it was clear to him that he had found an authentic modern tragedy. It is the tragedy of people who are supposed to enforce the law but can do it only by bending it here and there — and, when they do it once, the whole moral code crumbles.

To concentrate the Daley original, Lumet and his scriptwriter-producer, Jay Presson Allen (the lady who wrote, among other things, *Forty Carats* and the scripts for *Marnie* and *Cabaret*), first of all changed all the names in the book, sometimes characters, and at other times left out some of the details. But, Lumet assures us, "The film contains no invented scenes or fictional characters. Everything that happens to Danny Ciello (Leuci's alter ego on screen) in the film happened to Robert Leuci."

The resulting movie works on several levels. On a personal level, this is the implacable descent of a cocky, young detective, completely in control of himself and his unit, into doubt, anxiety and loneliness. Popular with his friends, nicknamed "Prince of the City" for the wide margin he was permitted by his superiors, and with excellent connections on the other side of the law, he works the streets on his own terms and achieves spectacular results. That is, until he has to face the Ivy League legion: the state investigators, district attorneys, public prosecutors and so on, all the gentlemen wearing Brooks Brothers suits, sitting in nice offices and dissecting the letters of the law.

They are supposed to make sure the good guys are really good, and to do so they will manipulate them to become stool pigeons, they will use all their expertise to extort information, they will exploit them and afterwards discard them without, of course, ever dirtying their own hands. They function in a different world, far away from the dilapidated Bronx slums, unconscious of what a junkie really looks like and what it means to need a fix.

"We are the only thing standing between you and the jungle," explodes Ciello, when his and his partners' activities are shaken down by the legal minds. Ciello finds he has been left between two worlds, rejected by his old one, and never adopted by the new one.

IT COULD be argued that Ciello turned rat because he was something of a show-off who enjoyed challenges and dangers. But this would not be a sufficient reason, certainly not a convincing one. The only motive I can see in his action is that Ciello, a Catholic who had grown away from the Church, felt the urgent need to confess, to use that traditional safety valve which helps people keep their sanity.

This is explicity said by one of the investigators close to the end of the film, and every one of his actions point to it. "He wants to get back with the good guys and this is the only way he could do it." To do that he pays with everything that is dear to him: friendship, career, and even family.

What is most intriguing in this morality play is that Lumet avoids black-and-white characterization, which practically invites itself. The nice guys can be quite diabolical, but just when you're prepared to hate them they do something so eminently human that you can't help but like them once again. Meanwhile, the villains, the killers who keep a hatchet under the driver's seat "beacause every nigger nowadays has a gun," are capable of coming out with a generous offer to help a foe, and this really confuses the issues for anyone who looks for simple patterns.

"The characters are drawn from real people" explained Lumet, "and real people have a habit of not doing what writers expect or want them to do."

Visually, Lumet achieves some stunning effects, helped considerably by cinematographer Andrzej Bartkowiak in his first major production. The image of a cold, rainy Bronx night, with the camera following Ciello as he races after an escaping drug addict through the ruins of apartment buildings, leaves a chilling impression of desolation, misery and despair. Yet just as depressing are the court rooms, the offices and the corridors of the Justice Department, which soon become Ciello's private purgatory.

PAUL CHIHARA'S persistently harrowing music sets the mood from the very first frames, and Tony Walton's sets establish better than the most sophisticated dialogue not only the climate in which every scene is to evolve, but also the characters of the persons living inside those rooms.

Still, what may be the film's main coup is the casting consisting mostly of relatively unknown faces. Treat Williams (Berger in Milos Forman's Hair) has found in Danny Ciello a part tailor-made for his talent. A baby face with bushy brows, to borrow the description by an American reviewer, he has the intensity and the panache required by the role, and yet can slide into anguished despair without losing his credibility. The rest of the cast, be it Broadway actor Jerry Orbach playing Ciello's Jewish sidekick, or many of the amateurs going along for the ride, is as satisfying. □

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Pas de Pepsi?

DANCE
Dora Sowden

OHAD NAHARIN'S programme at the Tel Aviv Museum (August 9) was testimony not only to his stamina but also to his stature as dancer and choreographer. It is a rare soloist who can hold audience attention for a full programme.

Three of the five works in which he danced were his own creations and have been seen here before, staged by the Batsheva Dance Company. This time, however, presented by the Central Library for Music and Dance jointly with the Museum, they looked different. The choreographer had obviously worked on them and the dancer seemed more mature, less eager perhaps, but more involved.

Pas de Pepsi (music: Gronich) seemed shorter but more concentrated than at the earlier performance in the Nahmani Theatre — less comic and with more grim underlying implication in the drunkeness of the addict, entangled in the "phantom" supermarket wagon, with less play of the bottles.

In his *Haru No Umi* (music: Japanese) Naharin's partner was Iris Frenkel, a fine-limbed dancer but more intent on moves than emotion in this love duet. *In Common*, a solo dedicated, it was said, to the memory of John Lennon could surely be commemorative of any frustrated life in its intense, brief study of agony — briefer than I remembered it.

Yet even better than in these was Naharin's dancing in Billy Sigenfield's *All the Things You Are* named in Hebrew, perhaps more appropriately, *Rehearsal*. Naharin, who now lives mostly in New York, explained at question time that he had seen Sigenfield doing this solo, liked it, and asked for it, and that this performance was his own premiere of the dance.

He began with classical positions and steps — some well done, some not so well, and then branched into various fantasies in other terms — jazzy, Latin-American, what-have-you — but always finding them inadequate and returning to start again. Sound was provided by the dancer's voice in a variety of forms, including the singing of "All the Things You Are," extraordinarily suited to the situations.

Not in the same class was Gina Bantz's *Letter*, so called because a voice spoke the contents of an inconsequential missive — originally, I understand, in English but here given in Hebrew. The dancer made ordinary movements — the kind that people make casually or unconsciously, mostly irrelevant to the letter. This type of choreography is now the stock-in-trade of "post-modernism" in dance. Naharin did it well and it was not his fault that it just didn't add up to anything significant.

On August 28, he will appear at the Tel Aviv Museum with his wife, Mari Kajiwara.

PAUL BLOOM'S choreography for *The Passion Play of Jerusalem* now running four times a week on the Mount of Olives is a great improvement on what was presented last year. The costumes, for one thing, are better. The movements are better worked out and controlled and there are moments when the demon-figures in half-light really add to the dynamics of what is, in its nature, a static production.

There are times, however, when the "tormentors" still seem extraneous despite some outstandingly good dancing on the very uneven ground. There is quite often no reconciliation, either between the overstretched pace of the play and the mobility of the evil spirits, or between action and fantasy.

There are nevertheless memorable moments. In one scene, where Jesus stands before Pontius Pilate and the spectres writhe in joy at his suffering, the relationship between real and imaginary is at its best; and the slow dying of the demons as Jesus dies and lives again is admirably fashioned.

VICTORIA GREEN, teacher-choreographer, who works both at Ga'aton and Menashe regional dance studios, is creating new works at both centres. In Menashe she has concluded her *Images*, which has been videotaped and which I saw at a private showing at the Jerusalem American Cultural Centre (August 11).

Though I seldom remark on videotaped dance because it mostly tells more about photography than about dancing, this work, performed by students of the Menashe school, indicated that it was eminently suited for the stage. To music by Argentinian Astor Piazzolla (Green was born in Uruguay) six women with large square shawls moved in grace and grief, with expressive use of the cloth both in isolation and in community.

This work had the same impulse that made some of her earlier work conspicuous — notably her contribution to *Seven Faces of a Garden* around Henry Moore's sculpture piece, *Vertebrae*.

Green is now engaged in creating a work for the Kibbutz Dance Company to be performed in December — by which time the members of the company will have had ample time to return from military service and regain their form.

STEPHEN SOLOMONS, director of cultural events at the Israel Museum has pointed out to me that I was mistaken in saying that Anne Wilson Wangh "designed" *Seven Faces of a Garden* and stressed that he and Stephen Horenstein were equally "designers."

"She did initiate it," he admitted, but added that the idea of having something in the sculpture garden had already been suggested to him. He said that when she came to his office to put her plan forward, Horenstein happened to be there. They got together and the result was "magic." The work by the three of them took six months.

May I now point out to Mr. Solomons that the programme published for the occasion gives Anna Wilson Wangh as initiator-designer, Stephen Horenstein as composer-designer and himself as producer-designer. □

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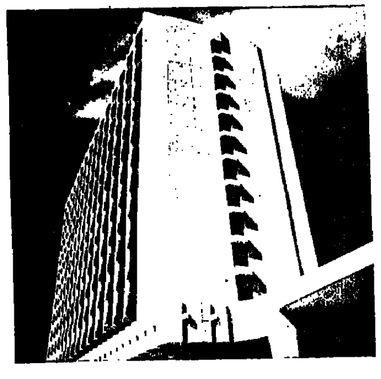

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The family jewels

MATTERS OF TASTE / Haim Shapiro

HOW CAN Chinese food be kosher? I am frequently asked this by people whose experience of Far Eastern cuisine is often limited to their neighbourhood Chinese restaurant.

This was, in fact, one of the questions I had in mind last year when I went to Taiwan and spent a month in the kitchen of the Tapei Hilton's Chinese kitchen. I returned convinced that although there are obviously some Chinese dishes which are not and cannot be kosher, there remains a vast repertoire of food which easily complies with the Jewish dietary laws. Indeed, there is an entire school of Chinese cooking, practised by Buddhist monks and nuns, which eschews meat and fish altogether, relying solely on vegetables.

With all this in mind, and some visitors who observe kashrut, we decided to visit Chung Ching, a kosher Chinese restaurant at 122 Sderot Herzl in Jerusalem's Beit Hakerem quarter.

There were six of us, a good number for a Chinese restaurant, where it is well to order a variety of dishes and share them. The restaurant itself, which adjoins a service station, is not particularly luxurious, although the decor was pleasant and service very quick and punctilious.

ALTHOUGH I am not particularly excited by either egg rolls or wonton soup, we ordered two portions of each in deference to the youngsters among us. While the soup was tasty and well seasoned, the egg rolls were rather thick and stodgy, and not really to my liking.

They did, however, fulfil their function and keep the children busy, so that the adults were free to devote themselves to dishes we had ordered for the main part of the meal.

I should add here that we ate these with plain boiled rice, as is customary. In the Chinese kitchen, fried rice is usually considered a snack food. Although the most common drink for Chinese during a meal is soup, we followed the tradition of Chinese restaurants in the West and ordered tea.

THE FIRST dish to arrive was Chinese mixed vegetables, a rather bland mixture of local fresh produce and tinned mushrooms and bamboo shoots in a rather bland sauce of the kind usually associated with Cantonese cooking. It was good, but not remarkable.

The crispy smoked duck that arrived soon afterwards, on the other hand, began to remind me of the kind of Chinese food I had tasted in Taiwan. The duck, served without a sauce, was not quite as crispy as I could have wished, but this was compensated for by the subtle smoked flavour.

Nor was I disappointed by the beef with green onions that followed. This was a hearty mixture, savoury without being overpowering.

It made a nice foil for the chicken with eight jewels. As far as I can ascertain, the description "eight jewels" is the closest that Chinese cooking comes to the kind of preparation that in French would be listed as "à la maison," more or less as the chef's fancy takes him. The "jewels" included pieces of pumpkin squash, bamboo shoots, cashew nuts, mushrooms and peas, all served with a hot, faintly sweet sauce.

The item I liked best was a fish in black bean sauce, complete with real Chinese fermented black beans and dried mushrooms. A whole fish can be a challenge to the diner, but it does make the meal more interesting. I should say here that Chung Ching seems to have a supply of fresh ginger.

Finally, although I regard dessert in a good Chinese restaurant as gilding the lily, we did try three of the sweet courses to pacify the children. The fried flaming banana I found rather heavy and doughy, as if it had not been cooked long enough, while the kumquats and mango, both tinned, were much as could be expected.

The bill for six came to IS1,360, or about IS450 for two. As the reader will note, I was very satisfied with the meal which I found far more authentic than many I have tasted in non-kosher restaurants with "real" ingredients. But I must admit that some of the strong flavours which made it more authentic for me made it less palatable for my American guests.

To be philosophical, I would say that it is this factor — the dislike of most Westerners for strong flavours, be they salt, pepper, garlic or fermentation — that tends to make Chinese restaurants in the U.S. and Western Europe less than outstanding, even when they have excellent chefs. In Israel, people are used to highly seasoned food and take it in their stride.

FOR THOSE who would like to try their hand at a less than mundane Chinese dish, let me suggest chicken with eight jewels à la Shapiro, inspired by Chung Ching. Like many stir-fried dishes, this can have its ingredients assembled well in advance, with only a few minutes of cooking just before the meal.

For about eight diners, assuming there are other dishes being served, cut a boned chicken-breast into small cubes. Leave them to marinate in a mixture of white wine, salt, corn-starch and a little oil.

Cut about 200 grams (a cup) of pumpkin squash into cubes of the same size. Heat four or five centimetres of oil in a wok and deep-fry the squash for two or three minutes. Remove and drain. Then, in the same oil, very briefly fry a handful of cashew nuts or almonds, until they are just golden, and drain them.

Have standing by, in addition to the above, a few teaspoons of sesame seeds, half a cup of frozen green peas, and a small tin each of sliced bamboo shoots and mushroom caps, both drained and rinsed. For seasoning, have salt, hot pepper, chopped garlic, sugar, and ginger, if possible fresh, as well as some white wine.

Shortly before serving, heat a few spoonfuls of oil in the wok and briefly fry the garlic and ginger, until the kitchen is filled with the aroma. Add the chicken and sesame seeds, stir well and fry for a few minutes. Add the other vegetables, wine, salt and sugar, and continue to fry and stir.

Then add two tablespoons of cornstarch mixed with water, and fry until the sauce thickens. Serve with white boiled rice.

After making the dish a few times, you will no doubt begin to adapt it to suit your own taste. That is as it should be. □

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Absolute avalanche

A PIANO tinkles innocently. Then up comes the happy bounce of Duke Ellington's band doing "Take the A Train." And then all hell breaks loose as the Rolling Stones take the stage with an impact I can compare only to Arik Sharon loosening his belt over West Beirut.

It's the 1981 American concert tour captured live on Still Life (CBS), and jeez, but there's still life in these old geezers yet. Still life in some of those old numbers, too. The band opens with that old sexist anthem "Under My Thumb" and makes it sound as fresh and sassy as ever. They also turn some rare riffs on such non-Stones material as "Twenty Flight Rock" and "Going to a Go-Go."

By Side Two I was wondering how Jagger could stand up between the bombardment coming from either side. Newest Stone Ron Wood has grown into a Stone all right, and he and Keith Richards wield their guitars to blistering effect. It's a tribute to Jagger's stamina and style the way he manages to keep shaking it out front. But the addition of Woody to the band has confirmed more than ever that this is the GRARBITW (Greatest Rock and Roll Band in the World) primarily because of the ax-action which those guitarists can crank up.

Like the Stones' previous live albums (*Get Yer Ya-Yas Out* and *Love You Live*) this one is much more than just a souvenir of another concert tour. It's exciting good-time rock and a must for your collection.

GOOD-TIME rockin' is also what you get from Stones bassist Bill Wyman as he steps out on his third solo outing called, appropriately enough, Bill Wyman (CBS).

Wyman, affectionately known as the Silent Stone, is a largely unappreciated guitarist, and so would you be if you had to play behind leviathan-lunged Mick Jagger and master-blaster Keith Richards. Only rarely does Bill's bass come through, such as on "Hang Fire" on the last Stones album but one, *Tattoo You*. And I don't think the band has done one of Wyman's compositions since *Satanic Majesties*.

Bill, however, seems satisfied to take a turn on a solo album every few years, and those who appreciated *Monkey Grip* and *Stone Alone* will find in this third effort the same sort of laid-back fun-time music that the first two contained. Many of the numbers are far from outstanding, but the lush, McCartney-like "Visions" and the big hit single "Je Suis un Rock Star," sung in that South London French accent, are worth the price of the package. Unlike the previous Wyman sets, this time around Bill takes no assist from any Stone (although that *has* to be Charlie Watts hitting rim-shots on "Girls"), and he not only plays lead guitar and harmonica, but produced the album as well. Any guy who can write about "Rio de Janeiro" and put in lyrics like "There's a lot of lovely creatures there/ Waitin' for to greetcha there/ Sunning on the beaches there" has got to be a good-time good old boy.

Jagger on the 1982 tour

ROCK, ETC., / Madeline L. Kind

SPEAKING of old boys, Frank Zappa's back with the improbably named album, Ship Arriving Too Late to Save a Drowning Witch (CBS). The 12-minute title tune is spotty, as is the six-minute opener, "No Not Now." Then there's "Teen-Age Prostitute," which is sort of avant-garde opera, and a bit too avant for me.

But two cuts a save the day. "Valley Girl" features a long free-wheeling monologue by daughter Moon Zappa which is a hysterical word-picture of your average dumb California teeny teen-brain: "My mother is like a total space cadet...I mean, she makes me wash the dishes *and* clean out the cat box...I mean, that barfs me out...totally... I mean, like..."

And then Dad does his thing as only Dad can do. "I Come From Nowhere (And you should go there)" features one of those soaring guitar solos that knocks you off your feet. In fact, I literally stopped dancing and just stood there with my mouth hanging open. Until my partner fill it with his fist. But I didn't mind; he just don't dig guitar.

JOAN JETT and The Blackhearts claim that I Love Rock and Roll (CBS) and then back up their assertion with some heavy evidence. Every female rocker has to struggle these days to avoid comparison to Debby Harry, but Joan manages to pull it off. Backed by a nice and nasty band, Jett does some commendable work. I especially liked the tight and snappy "Nag" and the luscious overlays on that oldie but goodie, "Crimson and Clover." For some reason the sleeve advertises "Little Drummer Boy" (what would they do with *that*?), but it has been replaced inside with Joan's own composition, "Oh Woe Is Me." *Oy, wey iz mir* but is it good.

THIS WEEK'S top ten in London as listed by *melody maker*:

1. "Come on Eileen" — Dexy's midnight Runners
2. "Fame" — Irene Cara
3. "Don't Go" — Yazoo
4. "Driving In My Car" — Madness
5. "Stool Pigeon" — Kid Creole and the Coconuts
6. "It started with a Kiss" — Hot Chocolate
7. "Strange Little Girl" — Stranglers
8. "I Second that Emotion" — Japan
9. "The Only Way Out" — Cliff Richard
10. "Da Da Da" — Trio □

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AUGUST 20 — AUGUST 26

FRIDAY

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TV

EDUCATIONAL:
9.00 Fistuk's House
9.20 Yossi and the Painter
9.30 Tom Gratten's War (part 17)
9.55 Road Safety
10.00 English
10.10 This Is It (repeat)
14.00 Ot Ve'od — TV game
14.30 Kidnapped, by Robert Louis Stevenson (part 10)
CHILDREN'S PROGRAMMES:
15.00 Mickey and Donald — cartoons
15.20 Sabbath Eve Programme
16.00 Peace for Galilee — live magazine
ARABIC-LANGUAGE programme:
17.30 News roundup
17.32 Arabic film
19.30 News
19.55 Programme Trailer
HEBREW PROGRAMMES resume at 20.00 with the Sabbath eve programme presented by Rabbi Avidor Hacohen
20.15 Weekly News Magazine
21.15 The Kremlin Letter. John Huston's 1970 thriller stars Bibi Andersson, Richard Boone, Max von Sydow and Orson Welles
23.10 News
JORDAN TV (unofficial):
10.25 Cartoons 13.00 The Muppet Show 13.40 Those Amazing Animals 14.00 Star Soccer 15.45 Emergency 16.30 The Waltons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Time Out. 21.10 Family. 22.00 News in English 22.15 Name of the Game

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Music
8.05 (stereo): Morning Concert — Bach: Concerto in F Major, for 2 Recorders, Harpsichord and Strings; Elgar: Introduction and Allegro for Strings, Op. 47 (Britten); Beethoven: Romance in F Major, Op. 50 (Josef Suk, Marriner); Mozart: Six Minuets, K.599 (London, Leinsdorff)
9.05 (stereo): Bach: Partita No.5 (Jonathan Zak, piano); De Falla: Nights in the Gardens of Spain (Rubinstein, Philadelphia, Ormandy); Schubert: Rondo in A Major (Suk)
10.05 (stereo): The Israel Chamber Orchestra, Arieh Vardi, conductor and pianist in works by Mozart and Salieri
11.05 Sephardi songs
[illegible]
15.05 Shabbat Eve programme
16.05 (stereo): Classical Requests
17.05 Literary Magazine
17.35 Programmes for Olim
20.05 (stereo): Friday Night Concert — Beethoven: Piano Concerto (Benedetti Michelangeli, Vienna Philharmonic, Giulini); De Falla: The Three-Cornered Hat (New York, Boulez); Schubert: String Quartet No.14, in D Minor (Guarneri); Bartok: Choral Music
22.30 (stereo): On Second Thoughts
00.10 (stereo): Night Music

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 Puss in Sandals — children's programme
9.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — news commentary, music
14.10 Weekend — music programme
16.10 With People
17.05 Foreign Affairs Magazine
18.05 Close to my Heart
19.05 The Weekly Column
20.05 Shabbat songs
21.05 Sephardi songs
21.35 Yiddish songs
22.05 Spotlight — Social and State affairs magazine (repeat)
23.05 Between Friday and Saturday — dialogue
00.10 After Midnight — with Jerome Kern

Army

6.00 Morning Sounds
7.07 "707" — Alex Ansky reviews the morning papers
8.05 IDF Morning Newsreel
9.05 Right Now
11.05 Mama's Voice — regards to soldiers
12.05 Israeli Summer — with Eli Yisraeli
14.05 Before Shabbat — weekend programme with Shlomo Artzi
16.05 Gentlemen of the Press
17.05 IDF Evening Newsreel
18.05 An Engineering Unit in Operation Peace for Galilee
19.05 Friday Night Concert — Bach: Violin Concerto No.2; Mendelssohn: Symphony No.4; Liszt: Hungarian Rhapsody; Gershwin: Rhapsody in Blue
20.15 Mabat Newsreel
21.30 Out on the Lawn
23.05 Shabbat Stars — Elvis Presley
24.05 For Me and You — with Gadi Livne

ENGLISH LANGUAGE BROADCASTS

7.00, 14.00, 17.00, 20.00
Special daily features following the news at 14.00
SUN. Israel Mosaic — weekly magazine
MON. You're On the Air — Live phone-in.
TUE. Mainstream — information and consumer magazine
WED. Forum — discussion
THUR. Studio Three — arts in Israel.
FRI. Thank Goodness It's Friday — Sabbath eve programme
SAT. Weekend — weekly newsreel
These broadcasts can be heard on the Fourth programme 738 kHz. In the Jerusalem area 675 kHz. in Central Israel 1026 kHz.

SATURDAY

Wolfgang Amadeus Mozart
Radio 1st, 10.10

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Littlest Hobo
18.30 Family Magazine
19.00 A Guest in the Studio
19.30 News
HEBREW PROGRAMMES commence at 20.00 with a programme for the end of the Sabbath
20.30 Another Hit
21.00 Mabat Newsreel
21.30 Mabat Sport
22.30 Hagen. Suspense series starring Chad Everett: Nightware
23.20 Shelley. Comedy series starring Hywel Bennett, Belinda Sinclair and Josephine Tewson: Olders and Betters
23.45 News
JORDAN TV (unofficial): 17.50 The Super Seven 18.00 French Hour 18.30 JTV 3 That's Incredible 19.30 News in Hebrew 20.00 News in Arabic 20.30 Angle 21.00 Your Life in Their Hands 21.30 Entertainment 22.00 News in English. 22.15 Feature Film

RADIO 1st

7.11 (stereo): Morning Music — Corelli: Concerto Grosso in D Major, Op. 6 (Boyd Neel); J.C. Bach: Trio for 2 Flutes and Violin (Rampal, Zukerman, Zukerman); Byrd: Psalm; Ravel: La Valse (New York, Bernstein)
8.05 (stereo): Shabbat Morning Concert — Mendelssohn: Meeresstille und Glueckliche Fahrt Overture (Muenchinger); K. Stamitz: Flute Concerto (Kurt Redel); Dvorak: American Suite, Op.98 (Michael Tilson-Thomas)
9.00 World of Science
9.30 (stereo): Brahms: Piano Sonata No.1 in C Major (Christian Zimmermann)
10.10 (stereo): Bach: Concerto for Violin, Oboe and Strings (Michele Bouvier, George Haas, Yuval Zaliouk, Jerusalem Symphony); Mozart: Concerto for 3 Pianos, K.242 (Bracha Eden, Alexander Tamir, Pnina Salzman, Neville Marriner, Jerusalem Symphony); Khachaturian: Flute Concerto (after Violin concerto — Rampal, Hubert Soudant, Jerusalem Symphony); Sibelius: Symphony No.5 (Sir Alexander Gibson, Jerusalem Symphony)
12.05 Radio Drama
13.05 Stage and Screen
14.05 Children's programmes
[illegible]
17.35 Programmes for Olim
20.05 (stereo): The Israel Chamber Orchestra, Joseph Kalichstein conducting — Corelli: Concerto Grosso Op.6, No.2; Mozart: Piano Quintet; Braun: Serenade for Chamber Orchestra; Mozart: Piano Concerto, K.488 — The Israel Philharmonic Orchestra, Klaus Tennstedt conducting — Mahler: Symphony No.1
23.05 *Selihot* in the Jerusalem tradition from the Borochov Synagogue, Jerusalem
00.30 (stereo): Night Music

2nd

8.05 Why Did You Get Up? — with Rivka Michaeli
9.05 Give a Smile — skits, jokes
9.55 Sights in Israel — with Azaria Allon
10.05 Weekly News Magazine
11.05 Five after One — radio game, with Dror Zaigerman MK, Levi Yitzhak Hayerushalmi and Yaron London
13.10 All Shades of the weekday programmes
14.10 Leaving Iraq in 1971 (repeat)
15.05 Guys and Gals — Danny Kaye
16.05 Light Classical Music
17.05 Beautiful Land
19.05 Sports Magazine
19.05 Middle East Crossroads
20.10 Bible Reading — Psalms 88
20.20 Potpourri of Music
21.05 Weekly News Magazine
22.05 Programme for the end of the Sabbath
23.05 Love songs — introduced by Ehud Manor

Army

8.05 Songs
9.05 Happy Choir — children's programme
10.05 Re-run before the Hebrew Hit Parade of 5742
13.05 Personal Questions — Ya'akov Agmon interviews a famous person
14.05 It all flows
16.05 Songs of army entertainment groups
17.05 Getting the wounded out quickly
18.05 Interview with a captured terrorist
19.05 Time Passes
20.05 On Jewish tradition
21.00 Mabat Newsreel
22.00 Popular Songs
23.05 Gentlemen of the Press (repeat)
00.05 Night Birds — songs, chat with Avi Koren

DIAL LOCATIONS

AM in KiloHertz
FM in MegaHertz

Area		1st Programme	2nd Programme
Central Israel	AM:	576	657
	FM:	91.3	95.5
J'm area	AM:	1170	711
	FM:	91.3	95.5
Haifa area	AM:	576	1206
	FM:	89.4	103.2
B'sheba area	AM:	576	657
	FM:	88.8	103.8
Safad area	AM:	576	846
	FM:	90.9	101.1
Eilat	AM:	1458	927
	FM.	102.9	99.3
Upper Galilee	AM:	—	882

3rd Programme — 531 kHz
4th Programme — 738 kHz; Jerusalem area 675; central Israel 1026
Army Radio — 1,286 kHz.

SUNDAY

Anna Massey
TV, 22.55

TV

EDUCATIONAL:
9.00 Laurel and Hardy
9.20 The Shumkum Man goes shopping
9.30 Tom Gratten's War (part 18)
10.00 English
10.10 The Upsala Players — Renaissance music performed on original instruments and in period costumes
15.30 Invasion — The Soviet invasion of Czechoslovakia in 1968 by David Boulton (part 1)
17.00 Peace for Galilee — live magazine
CHILDREN'S PROGRAMMES:
17.30 Pinocchio — film version of the famous children's story (part 6)
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Mighty Mouse — cartoons
19.00 Weekly News Magazine
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Keeping Fit — How should one keep fit? What is aerobic dancing?
21.00 Mabat Newsreel
21.30 Programme Trailer
21.40 Golda. Part 2 of a 4-part mini-series on the life of Golda Meir. Starring Ingrid Bergman, Anne Jackson and Yossi Graber
22.30 Carnival — ballet performed by the Bat-Dor Dance Company
22.55 Tales of the Unexpected: Mr. Botibol's First Love. TV adaptation of a short story, starring Anna Massey and Jack Weston.
23.20 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.05 (JTV 3) The Muppet Show 18.30 (JTV 3) Mr. Merlin. 19.00 News in French 19.30 News in Hebrew. 22.00 News in Arabic. 20.30 Jordan in Islamic History 21.10 Nanny. 22.00 News in English 22.15 Flamingo Road

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Music
8.05 (stereo): Morning Concert — Berlioz: Overture and Wine Song from Benvenuto Cellini; Beethoven: Piano Concerto No.1, Op.15 (Buchbinder, Jerusalem Symphony, Bertini)
9.05 (stereo): Mendelssohn: Cello Sonata No.2, Op.58; Britten: Symphonic Suite from Gloriana [illegible]
12.05 (stereo): From the Tape Library — Works by Debussy, Rameau, Handel and Reger (Uri Shoham, flute)
13.05 (stereo): Prokofiev: Overture on Jewish Themes; Chopin: Fantasy on Polish Themes (Claudio Arrau, Eliyahu Inbal); Borodin: Polovtsian Dances from Prince Igor.
14.10 Children's programmes
15.25 Middle East Crossroads (repeat)
15.55 Notes on a New Book
16.05 (stereo): Bach: Concerto for Violin, Oboe and Strings; Giuliani: Grand Sonata for Guitar (Pepe Romero); Mozart: Concert Aria (Rahel Yakar); Gluck: Excerpts from Don Juan (Gardiner)
17.05 (stereo): Israel Festival Preview
17.35 Programmes for Olim
20.05 Everyman's University
20.35 (stereo): Weekly Chamber Concert — Dimitri Sitkovetzky, violin; Victor Derevianko, piano — Mendelssohn: Sonata in F Major; Bach: Partita No.3; Brahms: Sonata No.3, Op.108
23.05 (stereo). Light Classical Music — All-Schubert programme — Characteristic March; Rosamunde
00.30 (stereo): Night Music

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 Puss in Sandals — children's programme
9.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net — with Dori Ben-Ze'ev
13.00 Midday — news magazine
14.10 In a Minor Tone — with Ehud Manor
17.10 Magazine
17.25 Of Men and Figures — economics magazine
18.05 Media — behind the headlines of TV, the radio and the press
18.47 Bible Reading — Psalms 89:1-12
19.00 Today — people and events in the news
20.10 Nostalgic songs
21.05 Light Music for Wind Ensembles
22.05 Sephardi songs
23.05 Third Bell — art and entertainment magazine

Army

6.06 Morning Sounds
7.07 "707"
8.05 IDF Morning Newsreel
9.05 Right Now
11.05 Musical requests — with Shira Gera
12.05 Israeli Summer — with Eli Yisraeli
14.05 Two Hours — music, theatre, art and cinema reviews, interviews and anecdotes
16.05 Four in the Afternoon
17.05 IDF Evening Newsreel
18.05 Sports Magazine
19.05 Music Magazine — with Orly Yaniv
20.05 Golden Oldies Hit Parade
21.00 Mabat Newsreel
22.05 Popular songs
23.05 Personal Questions (repeat)
00.05 Night Birds — songs, chat with Hava Alberstein

BBC

1322 kHz.
World Service newsreels at 14.00, 17.00 and 20.15.

MONDAY

Shira Gera
Army Radio, 11.05

TV

EDUCATIONAL:
9.00 Pretty Butterfly
9.20 Captain Nemo
9.35 Tom Gratten's War (part 19)
10.00 English
10.20 Meeting with Maoz Haviv
10.50 The Time Tunnel
16.00 The Music of Man (part 7)
17.00 Peace for Galilee — live magazine
CHILDREN'S PROGRAMMES:
17.30 Tamari's Hut
18.00 The Mill on the Floss. Episode 7 of an 8-part serial based on George Eliot's famous book about Victorian society
18.20 Harold Lloyd — comic excerpts from Harold Lloyd's films
ARABIC-LANGUAGE programmes:
18.30 News roundup
19.00 Sport
19.27 Programme Trailer
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Ladies Man. Comedy series about a man who works on the editorial staff of a women's journal. Starring Lawrence Pressman and Louise Sorel
20.30 That's Hollywood. Series about the movie industry. Part 3: Science Fiction
20.55 Stop — weekly road safety corner
21.00 Mabat Newsreel
21.30 Second Look — news commentary and analysis
22.05 Something's Got to Give. Drama about a confirmed bachelor who is attracted to a lady he meets in the library. Starring Ian Charleson and Charlotte Cornwell
23.00 This Is The Time — Ram Evron's interview and entertainment hour
23.50 News
JORDAN TV (unofficial):
17.50 Cartoons 18.00 French Hour 18.25 (JTV 3) Little House on the Prairie. 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Terry and June 21.05 One Hundred Great Paintings 21.15 Play of the Week. 22.00 News in English 22.15 Wolcott

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Melodies
8.05 (stereo): Morning Concert — Cimarosa: Concerto for 2 Flutes [illegible]
11.30 Education for All
12.05 (stereo): Hertz Trio, Canada — Enescu: Trio No.1; Ben-Haim: Variations on Jewish Themes
13.05 (stereo): Music by Smetana, Karel Salmon, Casella, Ponchielli, Bach, Haydn and Verdi
14.10 Children's programmes
15.30 World of Science
15.55 Notes on a New Book
16.05 (stereo): Classical Requests
17.35 Programmes for Olim
20.05 Everyman's University
20.35 (stereo): The Chamber Music Festival in Helsinki, Summer 1982 — Erto Nores, cello; Bruno Rigotto, piano — Beethoven: Sonata in F Major, Op.5, No.1; 12 Variations on a Theme by Handel; Shostakovich: Quartet — Shostakovich: Quartet No.13, Op.138; Philip Jones Brass Ensemble — music by Monteverdi, Banchieri, Gabrieli, Bach, Britten and Beethoven
22.30 Reflections on the portion of the week by Prof. Yeshayahu Leibowitz
23.05 (stereo): Strauss: Leichtes Blut, Polka; Mozart: Flute Quartet, K. 258b (Aurele Nicolet, New Israel Quartet); Wieniawski: Violin Concerto No.1 (Lazar Schuster, Israel Philharmonic, Yoav Talmi); John Fields: Nocturne No.10 (Daniel Adni)
00.30 (stereo): Night Music

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 Puss in Sandals — children's programme
9.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — music, news commentary
14.10 In a Minor Tone — with Ehud Manor
16.10 From Here to There — immigration matters
17.10 Magazine
17.25 Of People and Places
19.05 Religion Magazine
18.47 Bible Reading — Psalms 89:13-28
19.00 Today — people and events in the news
20.10 Sabbath songs
22.05 Literary Magazine (repeat)
23.05 The Second Half — women's magazine

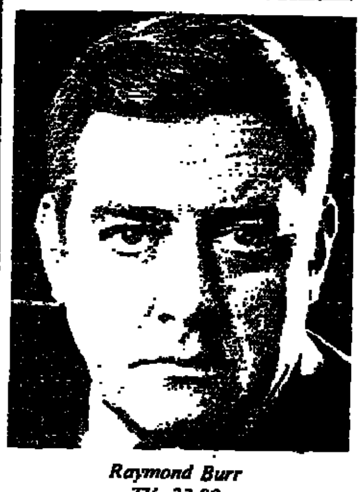
Army

6.06 Morning Sounds
7.07 "707" — Alex Ansky reviews the morning papers
8.05 IDF Morning Newsreel
9.05 Right Now
11.05 Musical requests — with Shira Gera
12.05 Israeli Summer — with Eli Yisraeli
14.05 Two Hours — music, theatre, art and cinema reviews, interviews and anecdotes
16.05 Four in the Afternoon
17.05 IDF Evening Newsreel
18.05 Army and Defence Magazine
19.05 Music Magazine
21.00 Mabat Newsreel
22.05 Popular songs
23.05 Getting the wounded out quickly (repeat)
30.05 Night Birds — songs, chat with Yael Dan

EASY HEBREW BROADCASTS

First programme: News daily at 6.54 a.m. (Saturday 7.04) News and features daily at 5.35 p.m.

TUESDAY



Raymond Burr
TV, 22.00

TV

EDUCATIONAL:
9.00 The Pepper Yard
9.15 Road Safety
9.30 Tom Gratten's War (part 20)
9.55 The Wells in the Avdat Region
10.00 English
10.10 Nature film — Journey to the Blue Nile
16.00 Handicrafts
16.15 The Flaxton Boys
16.40 Making Music
17.00 Peace for Galilee — live magazine
CHILDREN'S PROGRAMMES:
17.30 The Magic Clock — cartoons
18.00 Faster, Higher, Stronger — sports magazine
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Youth Magazine
19.00 Documentary
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Rhoda — comedy series about Rhoda Gerard and her sister Brenda: Nose Job
20.30 Alphabet — the story of writing (part 2)
21.00 Mabat Newsreel
21.30 Kolbotek — weekly consumer magazine
22.00 The Amazing World of Psychic Phenomena. Introduced by Raymond Burr. Guests include Jean Dixon and Uri Geller
23.30 News
JORDAN TV (unofficial):
17.40 Cartoons 18.00 French Hour 18.20 (JTV 3) The Flying Kiwi 19.00 News in French (JTV 3) Candid Camera. 19.30 News in Hebrew 19.45 Magazine Zero One. 22.00 News in Arabic. 20.30 Ladies' Man. 21.10 Dark Room 22.00 News in English 22.15 Bestseller. The Secrets of Midland Heights

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Music
8.05 (stereo): Morning Concert — Bach: Cantata No.34; Mozart: Symphony in B-flat Major, K.182; Schubert: Fantasy in C Major for Violin and Piano [illegible] (Robin Weisel-Capsouto)
13.05 (stereo): Massenet: Overture and Act One from Herodiade; Excerpts from Werther; Aria from Manon Lescaut; Verdi: Aria from Rigoletto; Duet from Il Travatore; Chorus from Macbeth
14.10 Children's programmes
15.25 Education for All
15.55 Notes on a New Book
16.05 (stereo): Music by Schubert, Mompu, Saint-Saens, Chopin, Verdi, Bolling, Schubert, Fauré and Weber
17.35 Programmes for Olim
20.05 Everyman's University
20.35 (stereo): The Israel Philharmonic Orchestra, Israel Edelson conducting — Beethoven: Leonore Overture No 3; Prokofiev: Violin Concerto (Anni Schnarch); Mussorgsky: Pictures at an Exhibition; Dvorak: Symphony No.8 (German Youth Orchestra); Vivaldi: Sonata No.9, for Cello, Piano and Continuo (Adulescu, Oren, Braun); Debussy: Prelude (Arieh Vardi)
00.30 (stereo): Night Music

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 Puss in Sandals — children's programme
9.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net — with Dori Ben-Ze'ev
13.00 Midday — music, news commentary
14.10 In a Minor Tone — with Ehud Manor
16.10 Health and Medicine Magazine
17.10 Magazine
17.25 Of Men and Figures — economics magazine
18.05 Open Line: Agriculture
18.47 Bible Reading — Psalms 89:29-41
19.00 Today — people and events in the news
20.10 Story and Song
21.05 Cantorial Music
22.05 Travelling Abroad (repeat)
23.05 Two by Two — family counselling

Army

6.06 Morning Sounds
7.07 "707" — Alex Ansky reviews the morning papers
8.05 IDF Morning Newsreel
9.05 Right Now — with Yitzhak Ben Ner
11.05 Musical requests — with Shira Gera
12.05 Israeli Summer — with Eli Yisraeli
14.05 Two Hours — music, anecdotes, interviews and reviews
16.05 Four in the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Social Affairs Magazine
19.05 Music Magazine
21.00 Mabat Newsreel
22.05 Popular songs
23.05 Interview with a captured terrorist (repeat)
00.05 Night Birds — songs, chat with Eli Yisraeli

BROADCASTS IN FRENCH

7.15 (FOURTH) 15 minutes, including review of Hebrew press.
14.30 (FOURTH) 30 minutes
17.05 (FOURTH) 5 minutes
20.15 (FOURTH) 15 minutes

WEDNESDAY

Elizabeth Hartman
TV, 22.05

TV

EDUCATIONAL:
9.00 Ma Pitom
9.20 Our World as Seen in Close-Up
9.30 Tom Gratten's War (part 21)
10.00 English
10.10 Animal Farm — based on George Orwell's satirical novel
16.00 Pretty Butterfly
16.20 Bailey's Wings (part 26)
17.00 Peace for Galilee — live magazine
CHILDREN'S PROGRAMMES:
17.30 Ritch-Ratch — children's entertainment (repeat)
18.00 Sleeping Beauty
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 The Harper Valley P.T.A.
19.00 Agriculture Magazine
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 The Duchess of Duke Street. Series about domestic life in London at the turn of the century. Starring Gemma Jones. Part 9: The Outsider
21.00 Mabat Newsreel
21.30 Moked — weekly interview hour
22.05 You're a Big Boy Now. Francis Ford Coppola's 1966 film tells how a young man with over-protective parents learns about life. Starring Elizabeth Hartman, Peter Kastner and Geraldine Page
23.45 News
JORDAN TV (unofficial):
17.40 Cartoons 18.00 French Hour 18.30 (JTV 3) Richie Rich 18.40 (JTV 3) Amazing Animals. 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 The Two of Us 21.00 One Hundred Great Paintings 21.10 We'll Meet Again 22.00 News in English 22.15 Big Hawaii.

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Music
8.05 (stereo): Morning Concert — Berlioz: Roman Carnival Overture (Jerusalem Symphony, Fuerst); Debussy: Image No.2 (Arieh Vardi); Vivaldi: Concerto for Four Violins Op.3, No.10; Schubert: Moment Musical, Op.94, No.6 (Badura-Skoda); Enescu: Cantabile and Presto (Avner Biron, flute; Emmanuel Krasovsky, piano); Mozart [illegible]
11.05 Sephardi songs
11.30 Education for All
12.05 (stereo): From the Tape Library — Kibbutz Chamber Orchestra, Noam Sheriff conducting — Haydn. Symphony No.39; Schubert. Symphony No. 5
13.05 (stereo): An Hour with violinist Josef Sigeti — Beethoven: Violin Concerto; Berlioz: Romance, Reverie and Caprice
14.10 Children's programmes
15.55 Notes on a New Book
16.05 (stereo): Israel Festival Preview
17.00 Talmud lesson
17.20 Introduction to the Oral Law
17.35 Programmes for Olim
20.05 Everymon's University
20.35 (stereo): Guenter Berger, organ — Kuhnau: Biblical Sonata No.1; Liszt: Legend; Lefebre: Suite; Guenter Berger: Meditations
23.05 (stereo): Light Classical Music — Works by Dexter, Tchaikovsky, Auber, Strauss and Saint-Saens
00.30 (stereo): Night Music

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 Puss in Sandals — children's programme
9.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — music, news commentary
14.10 In a Minor Tone — with Ehud Manor
16.10 Press Conference — introduced by Yitzhak Golan
17.10 Magazine
17.25 Of People and Places
18.05 Programme for Senior Citizens
18.47 Bible Reading — Psalms 89: 42-53
19.00 Today — people and events in the news
20.10 Sephardi songs — recordings of a live performance
21.05 Jazz Corner
22:05 *Am Yisrael Hai* — Jewish Communities in Israel and the Diaspora
23.05 Good Evening from Jerusalem

Army

6.06 Morning Sounds
7.07 "707" — Alex Ansky reviews the morning papers
8.05 IDF Morning Newsreel
9.05 Right Now
11.05 Musical requests — with Shira Gera
12.05 Israeli Summer — with Eli Yisraeli
14.05 Two Hours — music, anecdotes and interviews
16.05 Four in the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Talks with settlement heads before and after Operation Peace for Galilee
19.05 Music Magazine — with Orly Yaniv
20.05 Foreign Language Hit Parade
21.00 Mabat Newsreel
22.05 Popular songs
23.05 Army and Defence Magazine (repeat)
00.05 Night Birds — songs, chat with Eli Moher

EASY HEBREW BROADCASTS

First programme: News daily at 6.54 a.m. (Saturday 7.04) News and features daily at 5.35 p.m.

THURSDAY

Benny Amdursky
TV, 22.00

TV

EDUCATIONAL:
9.00 Laurel and Hardy
9.20 Captain Nemo
9.30 Tom Gratten's War (part 22)
9.55 The Sun
10.00 English
10.10 Carousel
10.40 Portrait of an Artist — Marcel Janko, Dadaist artist
16.00 This Is It — live youth magazine
17.00 Peace for Galilee — live magazine
CHILDREN'S PROGRAMMES:
17.30 Diff'rent Strokes: The Athlete
17.55 Book Look — children's book review
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Situation
18.45 Inventions and Innovations
19.00 Meeting in a Jerusalem Courtyard — interview and variety show
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Match of the Week
20.50 Beauty Spot — sights in Israel
21.00 Mabat Newsreel
21.30 Documentary — The Last Place on Earth. Zanskar is most probably the highest inhabited valley in the world. A BBC crew spent four months in the Himalayas making this mini-series. Part 3: Making the World Go Round
22.00 Entertainment — Red River Valley. Country Western music in the spirit of the Wild West with Benny Amdursky, Riki Gal and Dafna Armoni
23.05 Armchair Theatre — John Sloan's Story
23.35 News
JORDAN TV (unofficial):
18.30 Cartoons 19.00 French Hour 18.30 (JTV 3) The Misadventures of Sheriff Lobo 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 What's Happening 21.10 The Lavkes Man 22.00 News in English 22.15 Movie of the Week

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Melodies
8.05 (stereo): Morning Concert — Tchaikovsky: Waltz from Sleeping Beauty [illegible] Jerusalem Symphony; Beethoven: Six Variations on an Original Theme, Op.34 (Alfred Brendel)
11.05 Sephardi songs
11.30 Education for All
12.05 (stereo) From the Tape Library — Works by Palestrina, Hassel, Haydn, Mozart and Rossi (Cameran Singers, Avner Itai)
13.05 (stereo): Prokofiev: Romeo and Juliet (Part 2)
14.10 Children's programmes
15.25 Talk on *halachic* matters by the Chief Rabbi of Israel, Rabbi Shlomo Goren
15.55 Notes on a New Book
16.05 (stereo). Haydn: Flute Quartet in D Major; Mendelssohn: Piano Concerto in G Minor (Murray Perahia)
16.40 Speaker's Podium
17.10 Lesson in *Halacha*
17.35 Programmes for Olim
20.10 (stereo): Michael Maisky, cello: Bach: Sonata in G Minor (with Valery Maisky); Messiaen. Movement Five from Quatuor pour la fin du temps
20.35 (stereo): The Jerusalem Symphony Orchestra — Berlioz: Requiem (Edinburgh Festival Choir, Scottish National Choir — John Curry; K. Lewis, tenor; Gary Bertini); Dvorak: Cello Concerto (Michael Maisky, Lukas Foss)
23.05 Radio *Drama*
00.30 (stereo): Night Music

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 Puss in Sandals — children's programme
9.05 All Shades of the Network — morning magazine
12.05 Tunes and Regards
13.00 Midday — music, news commentary
14.10 In a Minor Tone — with Ehud Manor
16.10 Any Questions
17.10 Magazine
17.25 Of People and Places
18.05 Production Line — weekly industrial magazine
18.47 Bible Reading — Psalms 90
19.00 Today — people and events in the news
20.10 Between Friday and Saturday — recordings of the weekend programme
21.05 With People (repeat)
22.05 Close to my Heart (repeat)
23.05 Treasure Hunt — radio game

Army

6.06 Morning Sounds
7.07 "707" — Alex Ansky reviews the morning papers
8.05 IDF Morning Newsreel
9.05 Right Now
11.05 Musical requests — with Shira Gera
12.05 Israeli Summer — with Eli Yisraeli
14.05 Two Hours — afternoon magazine
16.05 Four in the Afternoon
17.05 IDF Evening Newsreel
18.05 Economic Magazine
19.05 Music Magazine — with Orly Yaniv
20.05 Hebrew Hit Parade
21.00 Mabat Newsreel
22.05 Popular songs
23.05 Talks with settlement heads before and after Operation Peace for Galilee (repeat)
00.05 Night Birds — songs, chat with Roni Toren

bellady EASY-TO-USE HOME HAIR COLOR
bellady SEVENTEEN NATURAL SHADES
bellady INTENSIVE-COVERS EVEN GRAY HAIR
WELLA

Flammable material

BETWEEN ACTS/Joan Borsten

CBS RECORDS is already predicting that their newest foursome, Benzeen, will become "the" group of 1982. At an autograph party on Dizengoff last week, hundreds of fans showed up so that Benjo, Kitsh, Yehuda and Eli could affix their names to the new album *24 Hours*. The Haifa Bay group, whose two singles — "Friday Night" and "You're All Alone When You're Free" — are now constants on the radio, begin their concert tour this week.

THE THREESOME which began its professional life with "This Child Is Me" has now put out a punk-jazz record under the CBS label. It's called *Premiere* and features 12 very personal songs, 11 of which were written and arranged by Aviner Kenner. "Grey Morning" was written by Yoel Lerner. Kenner and Lerner, who met recording music for a local film, sing all songs with Mazi Cohen.

CLASSIX NOUVEAU, the British rock group which performed here during the first weeks of Operation Peace for Galilee and gained instant popularity, is returning this week. They apparently fell in love with the country, and want to give another week of performances.

THE COUNTRY CLUB in Tel Aviv tonight begins hosting "This Week" with Meni Pe'er, host of the popular TV show "The Good Hour." "This Week" will take a look at the headlines, the stars, the discoveries. There will also be a game of the week with prizes worth thousands of shekalim, and live entertainment. Every Friday at 8.30 p.m.

THE CAMERI together with Lilac Theatre has revived its circa-1964 musical hit, *The King and the Cobbler*, and will present a 1980s version of the play from mid-September. The premiere will be held as part of the Israel Festival's Summer Theatre in the Yarkon Park. After additional performances in Jerusalem, the play will return to Tel Aviv and then tour other cities. The purpose of revising the musical, which ran for three straight years in the 60s, is to give the new generation, as well as old fans, a chance to see the play. It was written by Sammy Groneman and directed by Shmuel Bunim. Actors Illi Gorlitzki, Yona Atari and Miki Kam will be working with musical director Ilan Mochiah.

Members of the Benzeen group autograph their new album "24 Hours."

THE SOLAN Theatre has already begun preparations for another "festival" — the Haifa Children's Song Festival, which will be held next Hannuka. Entertainers already signed include Zippi Shavit, Hakol Ovair Habibi, Zvika Pik, Yardena Arazi, Uzi Hitman, Shula Hen, Nira Rabinovitch and Ezra Dagan. Those interested in entering songs can contact the Solan offices, 24 Rehov Bloch, Tel Aviv.

A NEW ISRAELI film, *Under the Nose* opens at the Orli in Tel Aviv next week. The film is based on an incident reported in *Haolam Hazeh* in January 1976, when a street gang carried out the largest robbery in the country's history. A heavy safe disappeared mysteriously from the Tel Aviv police's Jaffa branch. But the film is being billed as more than a cops and robbers story. Directed by Yonkel Goldwasser and photographed by Ilan Rosenberg, the film stars Uri Gavriel, Moshe Avni, Zadok Zarom, Juki Arkin, Yehudit Milua, Makram Khouri, and Smuel Omni.

WORD IS that the Jerusalem Hilton has been ordered by the Rabbinate to stop showing video movies on Shabbat, a service which the hotel has been providing guests for the past two years. Apparently the Rabbinate discovered the "desecration" only after the Jerusalem Plaza tried to copy the Hilton. □

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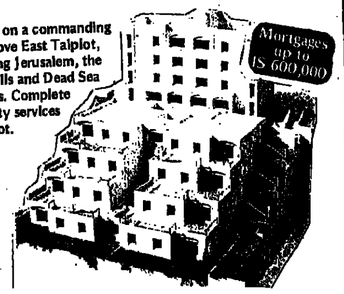

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9.30 pm: *Deliverance*, J. Boorman
Mon. at 7 pm: *Badlands*, T. Malik
9.30 pm: *Days of Heaven*, T. Malik
Tues. at 4 pm: FOR CHILDREN *Boys' Town* with Mickey Rooney and Spencer Tracy
7 pm: *Minnie and Moskowitz*, John Cassavetes
9.30 pm: *Macbeth*, Polanski
Wed. at 7 pm: *Berlin Alexanderplatz*,
9.30 pm: *Gloria*, John Cassavetes
Thurs. at 7 pm: *Divorce - Italian Style*, Pietro Germi
9 pm: *Husbands*, John Cassavetes
Midnight: *The Last Waltz*, Martin Scoresese, with the Band, Bob Dylan, Eric Clapton, Joni Mitchell
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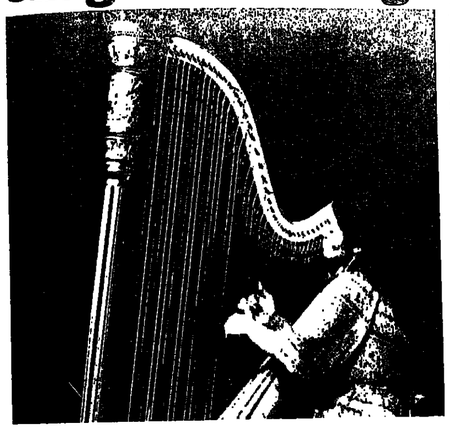
Snag in the strings



Irena Kaganovska

MUSIC & MUSICIANS / Yohanan Boehm

ON SEPTEMBER 6, the Eighth International Harp Contest will open at Jerusalem's YMCA Auditorium and continue for nine days, to choose the best among the contestants. This year, there was a snag caused by the military and political atmosphere arising from happenings in and around Beirut.

Yerah Aharon, director of the contest, reports that of the 22 registered competitors eight have cancelled their partioipation by telegram during the last week because of the extendetl bombing of Beirut. This posed the question of whether the contest should be postponed or should be held regardless of the limited number of contestants.

The majority of the policy-makers voted for the "show to go on" despite — or, maybe, because of — the cancellations, in order not to disappoint the faithful who will come to compete and to encourage those who separate political situations from cultural events.

IN 1967, the sixth Zimriah took place, only a month after the Six Day War, with no cancellations from abroad. The Rubinstein Piano Contest, on the other hand, was postponed from December 1973 to April 1974 because of the Yom Kippur War.

So, the Eighth International Harp Contest will be held as scheduled. All sessions and concerts will be at the YMCA Auditorium in Jerusalem. The venue of the concerts had to be shifted from the Jerusalem Theatre, which is booked solid during this period by the Israel Festival.

After registration, drawing lots for order of appearance before the judges, and meetings of the legal committee, the festive opening concert on September 6 will be presented, as it traditional, by the first-prize-winner from the last contest, in this case Mary Emily Mitchell from the U.S. On Saturday, September 11, there will be a special concert for the public at the YMCA Auditorium, given by six Israeli harpists and three first prize-winners of earlier competitions — Chantal Matthieu (1970), Ian Ivan Roncea (1976), Mary Emily Mitchell (1979). The concert will be in memory of Pearl Shertok, late President of the American Harp Society and for many years an active supporter of the Israeli International Harp Contest. Finally, on September 14, winners of the first three prizes will perform the *Concerto for Flute and Harp* by Mozart, and the *Harp Concerto* by Andre Jolivet (1905-1974) written in 1949-50. They will be accompanied by the Israel Sinfonietta. under the direction of Mendi Rodan. The same programme will be performed in the Recanati Auditorium, at the Tel Aviv Museum on the following night, closing this year's harp contest.

Six prizes will be awarded, the first — as in previous contests — a concert harp presented by Lyon & Healy, Chicago, the other awards are all monetary. An additional prize will be given to the best performer of the *Concerto for Harp and Magnetic Tape* by Jerusalem composer Josef Tal, which must be played by all contestants who reach the second round.

This concerto was commissioned by Maestro Nicanor Zabaleta in 1971, who also presented its premiere in the same year. In 1980 Josef Tal revised the parts, and it will be the revised version which will be performed by eight contestants in the second round. The whole length of the concerto is, according to the composer, 11 minutes and 33 seconds.

Other works include: music by Froberger (1616-1667), Handel (1685-1759) and Salzedo (1885-1961) in the opening round and in the second; Tournier, Josef Tal, and a work of free choice, preferably from the country of the contestant. The final round will present Mozart and Jolivet, which will then be performed in the two public concerts.

A total of 11 judges, eight from abroad and three Israeli: Arieh Vardi, Josef Tal and Judy Lieber have been invited. Menahem Avidom will be chairman of the judges panel.

As has been customary at previous contests, a number of guests of honour will be present at the sessions. Representatives of harp builders, Lyon & Healy, Chicago, and Salvi, Italy, as well as chairpersons of national harp societies and veteran teachers will watch the proceedings which have been in the limelight of international harp movements since the first contest.

IN 1959 Aharon Zwi Propes opened a new chapter in harp history by organizing the First International Harp Contest. He was encouraged by the success of the Zimriah, established in 1952, which aroused the interest of choral groups abroad. Jewish choirs, and later non-Jewish choral groups started to come to Israel, at first once every three years and later biennially.

The first harp contest created a strong echo in many countries. The most distinguished teachers were anxious to participate, and a new generation of students arose to look at their instrument not only as one with which to join an orchestra but as a medium for solo and concert.

Until then, very few had been involved in solo careers, like Nicanor Zabaleta, the Basque harpist of international fame, who immediately became one of the foremost supporters and faithful friends of the Israeli Contest, French Lilli Laskine, or, perhaps; Clelia Gatti-Aldrovandi. In many countries, the harp is still only studied with the intent of joining an orchestra, since prejudice on the part of managers and audiences cause the royal instrument to be unaccepted for solo performances. A few chamber music ensembles, usually in combination with flute and cello, exist, and hold concerts in some countries.

In Israel, the harp contest has caused a sort of revolution. At the first contests no Israelis participated as there were hardly any harp students at the academies. Only two positions are available in Israel: one at the Israel Philharmonic and one at the Jerusalem Symphony Orchestra, with other orchestral organizations employing harps on rare occasions.

But harp fever spread, and in December 1980, the Israel Harp Society held a seminar at the Tel Aviv Museum, where in the final concert two dozen harp players — teachers and students — performed together under the guidance of Judy Lieber, of the IPO.

Another benefit was that for each contest Israeli composers were commissioned to write a piece that would be obligatorily performed by every contestant. They took up the challenge and produced many scores, some of which have become known beyond the confines of the contest, and of the country. The catalogue of the Israel Music Institute (IMI) lists no less than 10 solo pieces for harp, three volumes of Hebrew songs for harp as educational material, and eight works with various combinations, including four concertos.

Oedoen Partos wrote *Improvisation*, a concerto for 12 harps in 1960, which was commissioned and premiered by the International Harp Week in Holland. The Israel Music Publications (IMP) lists 12 compositions, for harp solo or in combination. Other works, by various composers, are still in manuscript form.

Pearl Shertok commissioned three works for Harp and String Quartet from Zvi Avni, Sergiu Natra and Noam Sheriff, which she performed in Israel and abroad.

Yerah Aharon was appointed director of the harp contest following the untimely death of A.Z. Propes in January, 1978. He also directs the choir gatherings of the Zimriah. □

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this week at the israel museum jerusalem

*Please note: Tuesdays in August the Museum is open 10 am–10 pm

EXHIBITIONS
Permanent Collections of Judaica, Art and Archaeology
Art for Humour's Sake — works of art from the Museum's collection intended to show different expressions of humour in contemporary art
Old Gods and Young Heroes — the Pearlman Collection of Maya ceramics
Statements in Colour — contemporary photography
On the Surface — different approaches to applying paint on canvas in 20th century art
Patents — Israeli products
Touch — an exhibition for children
Artists' Tribute to Bertha Urdang
Toys and Games of the Ancient World — at the Rockefeller Museum
Jewish Treasures from Paris — from the Collections of the Cluny Museum and the Consistoire. Until August 31
M.C. Escher's Graphic Work — 270 works by the Dutch print artist. Gift of Charles and Evelyn Kramer. Until August 31

SPECIAL EXHIBITS
Gifts to the Eliahu Dobkin Pavilion for Ancient Glass — unique and rare glass vessels of the Roman-Byzantine periods donated by Sara and Yaakov Salomon. A group of glass vessels from the Nahum Goldmann Collection
Throne legs cast in bronze — from the Samaria region, 6th-4th century B.C.E.
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Menorah by Tsal — based on harmonic vibration and an electronic feedback system
A selection of jewellery from Bukhara — in memory of Baroness Alix de Rothschild

special summer programme

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FILM
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Tuesday also at 18.00 & 20.30
"THE CIRCUS" — Charlie Chaplin
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ART & ARCHAEOLOGY FILMS FOR ADULTS AND YOUTH
Everyday at 12.30
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CHILDREN'S CONCERT
Tuesday, August 24 at 17.00
"HISTORY OF MUSIC FOR WIND INSTRUMENTS" — Quintet from the Jerusalem Symphony Orchestra
On the Harmann Mayer Terrace
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JAZZ ON A SUMMER NIGHT
Tuesday, August 24 at 20.30
On the Harmann Mayer Terrace
Tickets: IS 90, members IS 70
CHILDREN'S SHOW
Wednesday, August 25 at 12.00
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SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10–17; Tues. 10–22; Fri. & Sat. 10–14
BILLY ROSE SCULPTURE GARDEN: Sun.–Thurs. 10–sunset; Fri., Sat. & holidays 10–14
ROCKEFELLER MUSEUM: Sun.–Thurs. 10–17; Fri. & Sat. 10–14
LIBRARY: Sun., Mon., Wed., Thurs. 10–17; Tues. 16–20
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11–13; Tues. 16–20
TICKETS FOR SATURDAYS: Buy in advance at the Museum, major hotels and ticket agencies.

Givon's Summer Invitational

Gil Goldfine

A RECURRING complaint of Israeli artists is that few galleries here act with consistent, long-term trust, supported by positive PR and active salesmanship. Most artists must not only rent gallery space, but face the additional burden of financial participation in the promotion of the exhibit — and then forking out up to 40% of sales to the gallery. This causes artists to jump indiscriminately from one gallery to the next, in search of a professional, and sympathetic, ear.

Neomi Givon established her gallery only last year; she has succeeded in creating a positive atmosphere in which artists and art are treated with respect and understanding. Having attracted a small, but intense group of known contemporary Israeli artists, working on the fringe of public ascceptance, Givon has maintained standards of style and direction, if not always levels of interest or proficiency.

In her latest show, **Invitational '82**, an intended summer annual, Givon has taken her professional attitude one step further by exhibiting the works of 10 artists whom she does not represent, but who have solicited the gallery's response with an eye to being admitted on a permanent basis.

Hannah Avitar's seven standing boughs, natural or painted black, project the jungle: accessories of plumed feathers and ceramic facial details attached to vertical stands of Giocometti inspired forms. Next to them are two minimal drawings by **Tubi Kahn**, severe, steadfast and Catholic cathedral shapes in gold and vermilion, placed with resolute premeditation on textured fields of black or steel grey. On the opposite wall, one-time photographer **Michael Rorberger** has hung zany illustrations describing aggressive animal behaviour in a colourful manner that mixes Lifshitz with Al Capp.

On entering the gallery's lower level one is confronted by a bizarre installation by **Philip Rentzler**. The components are *papier mâché*, a "netherworld" figure (scooped out of Bosch and Ensor) roller skating on a precarious monorail, a wash tub filled with two live carp, tree-trunk sections, eggs, a stuffed bird and a floor tarpaulin decorated with pink cupids in a Baroque manner. Despite the varied visual associations and psychological trappings, the shock quickly wears thin; but the memory lingers on. Rentzer's sensationalism is deflated by minimalist photo studies of conceptual landscapes by **Zadok Ben David** and a luscious combine by **Dorit Feldman**, whose coloured photographs and ceramic forms are erotically enticing — and rather blatant in their sexual symbolism: abstracted vaginal conch shells with flamingoes rubber-necking in the pond are intensified by bleeding violets, pinkish reds, mauves and viridian, all quite the opposite of **Yeshayahu Gabal's** bland loose sculpture, a draped tent of fabric hung ceiling to floor.

A **Jan Reichwarger** mural, seen last month at the Radius Gallery, depicts clouds and a rushing stream with two sculpted black swans plunked, death-like, in front of the backdrop. This picture works no better here than it did at Radius. It mirrors the curtain of a second-rate provincial Italian opera of the last century.

Resnik's abstract painting is dynamic and deals with the dilemma of painting. Abstract expressionism of the New York School shines through this stained canvas, highlighted by emulsion images and brushed thrusts and parries of wine-red and specks and dashes of pink. The energy generated by Resnik is unfortunately somewhat lost on **Ilan Spiro-Tamir's** electric blue, twinkling, plywood chair and yellow box. Poking fun at Duchampian myths, its presence is a fun mixture of surrealism and Punk anarchy.

"Invitational '82" is an invitation to some lively summer viewing; and a concept that should be applauded. (Neomi Givon Gallery, 4 Natan Hachacham, Tel Aviv). Till Aug. 31 (see photo on next page).

The uses of sculpture

ISRAEL HADANY approaches his sculptures as environmental problems. His volumes replace space or react to their surroundings, opposing or complimenting the elements in the vicinity. His show of drawings, "Desert Structures", is about basics: enclosing, covering, protecting, bordering, dividing and worshipping. Always concerned with place.

Hadany, in planning constructions for barren dunes and rocky terrain, arrives at logical solutions using creative images. Austere and simple, his drawings include tent struts, filigreed roofing, walled courtyards, arched watering holes etc. The show's major work evolves around a design for a walled oasis, whose geometric modular concept harmonizes with the vast emptiness and distant horizon. The problem in this kind of exhibit is the theoretical base and conceptual stage. Hadany is not on the verge of breaking ground for any of his structures and so the real human tests — suitability, usage, endurance, social acceptance and reliability — are as much conceptual as the drawings and prints themselves. (Ascoli Gallery, 57 Frishman, Tel Aviv). Till Oct. 21. ◻

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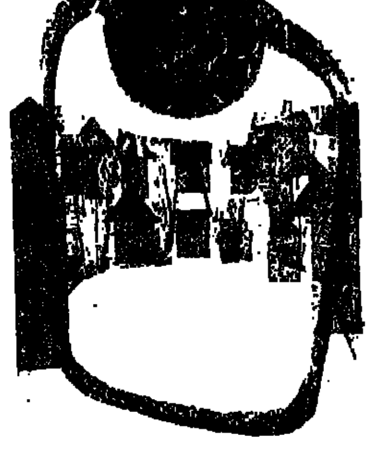

Kumagai Gono: "Scene With Sun," colour woodblock and etching, 1959 (Tikotin Museum).

MODERN JAPANESE PRINTS (Sosaku Hanga) demonstrates how the 19th. century invention of photography revolutionised fine art both in Japan and in the West but for entirely different reasons; and this is nowhere more noticeable than in these graphics. In the West it stayed within the historic line of development from mediaeval team-artisan to independent artist evolving new styles and techniques. In Japan, photography rendered the *Ukiyo-e* team method obsolete by enabling greater accuracy through mechanical means learned from the West and thereby placing the emphasis on the artist himself, whose work was called *Sosaku Hanga* (creative prints). New styles and techniques widened his imaginativeness without interfering with the basic principles of his own native graphics, viz. multiple originals, clarity of line and clean execution. However, first steps in adaptation to an alien outlook on life without deserting national traditions were more complicated for the Japanese, before they arrived at the high level demonstrated in this selection from the Museum's collection of 300 such prints covering the period 1949-82; this is a far cry from the first contact with Western art of 200 years ago (through the cheap Rembrandt engravings imported by Dutch traders, which so impressed Hokusai and others).

Today, Kazumi creates a stylised "Horse" in wood-block colour. Unabashedly Occidental are the colour etchings of Wako's realist "Five Pears" and Keiko's naive "Sheep"; nor can we ignore the similarity of Haku's abstraction "Heap 15" to that of Mark Tobey. Yoshitoshi employs local genre for his "Umbrella Shop" (coloured stencil), composed on the proximity of two umbrellas, but then he belongs to the 19th century. Wholly Western is Kiyoshi's moonlit avenue of trees ("Saihoji"); Kihei's silhouette "Kisshoten L" of a woman's head (in a wood rubbing); and Mitsuhiro's "Mt. Hakuba" in the manner of an attractive tourist poster, although it is only fair to mention that many in this group also utilise wood block methods.

Perhaps the most successful conjunction of East and West occurs in architecture and landscape (both, often displayed from an elevation). A consequence of photography's hunger for novel trends led to the appearance of abstraction, already hinted at in Japanese linear parallelism, e.g. Masso's "Stone Garden Ryuanji-e". Realism mixed with a touch of such abstraction makes for the level of Jun'ichiro's "Chinese Temple", grey roofs countered by a subsidiary motif of a red and orange building; and Tsutomu's "Sunny Setouchi", grey roofs topped by TV antennae, and beyond, the sea and a couple of ships.

(Philip Rentzler: Installation (Neomi Givon Gallery, Tel Aviv).

It is also pleasant to note that Japanese artists have kept their quiet sense of humour, for example, Masanari's happy avant garde lithograph in red and black on white; and Gyojin's black and white "Sky" of two men looking upwards for inspiration. (Tikotin Museum of Japanese Art, Haifa). Till October.

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"The Last Metro", a French film describing the struggles of a small Parisian theater fighting for survival under the Nazi occupation. The theater's director – a Jew – is hiding in a cellar under the stage and from there issues instructions to his wife how to run the theater and direct the play. Starring Catherine Deneuve, Gerard Depardieu, Jean Poiret. Directed by Francois Truffaut. French, with English and Hebrew subtitles.
Bnai Zion Auditorium, Tuesday, August 24, 1982 at 8.30 pm

Youth Wing Summer Activity – Special summer programmes for youngsters (aged 12–16): quizzes, computer games, puzzles and films, Hebrew and English. Mondays and Thursdays: 10 am–12 am; Wed.: 4 pm–6 pm. Entrance fee: IS 35. Study Areas and Computer Terminals: IS 5.

National Photo Contest – "How We Made Aliya" – aimed at collecting pictorial documentation on the process of immigration to Eretz Israel and setting down roots here. The contest is open to youth and adults alike. Prizes will be awarded to the winning photographs. Constestants are invited to submit photographs that relate to their own and their families immigration, activities in Zionist youth movements prior to Aliya, the journey from the Diaspora to Eretz Israel, etc. Photographs should be sent until August 31, 1982, to Beth Hatefutsoth, Photo Contest, P.O.B. 39359, Tel Aviv 61392.

Exhibitions on Tour
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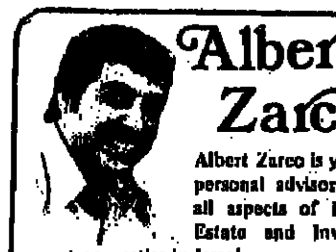

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Well met in Jerusalem

Meir Ronnen

"MEETING IN JERUSALEM" is a coming together of eight Israeli artists with nothing in common except a satisfactory level of achievement. Some of them also show works on paper in the mezzanine gallery of this venue.

Sara Insler (studied at the Bat Yam Institute) has been showing for over a decade. She makes lively, pleasant abstractions in largely primary or straight-from-the-tube colours, in a post-Nikel manner that, in her oil pastels, make references to flowers. Her contemporary, Alice Blitenthal (Tel Aviv High School of Art, '73 and a sometime art critic) shows a number of nicely handled, well-drawn studies of nudes in conte crayon; and some boldly formalised canvases of original composition, despite their seeming combination of Munch and Bram van Velde. But the canvases work better tonally than in colour.

Ita Gertner (Avni Institute and Art Teachers Seminary) shows interesting abstract oils that make references to figures and faces and, in one notable case, to a rearing horse. Her paintings seem derived from collage studies, for many of the shapes, despite their successfully painterly treatment, often look like cutouts. Her etchings are efficient but far less dynamic and original.

Etty Lev (Ramat Gan School of Painting and Sculpture) has an effective way of treating our urban landscape, mostly in the spirit of New Painting but also, in one oil pastel, in the more classic abstract-expressionist calligraphic manner. Itzik Adi (who graduated from and now teaches at the T.A. High School of Art) shows rather dull cartoon-like drawings and conceptual photos of oil barrels being hung from a gibbet; the results are slight, to say the least. Far more effective is a large conceptual installation by Freddie Fabian (graduate of the Avni Institute and head of the Ramat Gan school) which depicts a huge medallion of a family album which has become a target for darts.

Also of a conceptual nature is a room full of installations by Ziva Ron (another Bat Yam Institute graduate) of a rather cheaply cynical nature. Blackboards welcome first graders in traditional style, but ask them if they really want to grow up...A series of postcards from a soldier lose a word each time and end up with nothing but a splatter of blood. Paintings of girls on the beach clutch real newspapers with Lebanon war stories. Ron is clearly talented but I find all this a shallow form of war-profiteering.

The only sculpture comes from the oldest participant, Dushka Reznik (Buenos Aires University and the Avni Institute) who carves pleasant, simplified birds but whose best works here are semi-architectural forms beautifully carved in peach-coloured marble. A more biomorphic form, "Embrace," is also very well done. (Jerusalem Artists House).

Ita Gertner: Composition, 1982 (J'lem Artists House).

Yoel Gilinsky: acrylic on paper, 1982 (Alon Gallery, J'lem).

Alice Blitenthal: "Angel," acrylic on canvas, (J'lem Artists House).

Dushka Reznik: "Embrace," pink marble (J'lem Artists House).

Pinhas Abramowicz: still life, oils, 1955, detail (Alon Gallery, J'lem).

PINHAS ABRAMOWICZ, still going strong, was one of the pillars of the New Horizons movement four decades ago. How he moved from formalization to near-abstraction can be clearly seen in this splendid selection of 14 oils painted between 1943-59. Also evident is his initial debt to the School of Paris, particularly Braque (Alon Gallery, cnr.51 Palmach, Jerusalem). Till September 4.

At the same venue is a small but impressive show of acrylics on paper, by young Yoel Gilinsky, who graduated from the Bezalel some four years ago. His large, fairly square formats tend to surrealism that descends from Tanguy and de Chirico; or works that are a curious combination of French carnival illustration and American Pop. One very different composition, of a woman in a room, evokes Hopper's use of light and colour, though the composition is more complicated. Gilinsky has an excellent sense of design and an even finer sense of colour harmony. It is his very individual use of colour that unifies all his pictures, lending them a highly personal character. (Alon Gallery, cnr. 51 Palmach, J'lem). Till August 31.

AN outstanding exhibit of black-and-white photographs of the American West, by Ansel Adams, is now on display at the American Colony Hotel in Jerusalem, till August 25.

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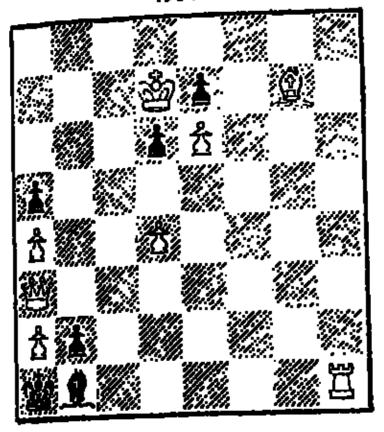

White mates in three (8-6)

SOLUTIONS. Problem No.3082 (Kasparjan). 1.Ke3! (1.Ke1? Be2 2.Kf2 Nh3 3.Ke2 Nf4) 1.- Be2 2.Bf5! d6 3.Kd4 Bf3 4.Be4 Ne2 5.Kc4!! Be4 - stalmate.

BUGOJNO 1982

KASPAROV'S invention in the Queen's Indian proves itself once again in the following game against one of Yugoslavia's top players.

KASPAROV — IVKOV

1.d4 Nf6 2.c4 e6 3.Nf3 b6 4.a3 Bb7 5.Nc3 d5 6.cd5 Nd5 7.e3 Be7 8.Bb5 c6 9.Bd3 Nc3 10.bc3 c5 11.0-0 Nc6 12.e4 Rc8 13.Bb2 Bf6 14.d5 ed5 15.ed5 Qd5 16.Re1 Kf8 17.Qc2 Nc5 18.Be4 Nf3 19. Bf3 Qd7 20.Rad1 Qc7 21.Bb7 Qb7 22.Qa4 h5 23.Rd7 Qc6 24.Qa7 Kg8 25.Rb7 Kh7 26.Rb6 Rhe8 27.Rf1 Qc7 28.Rb7 Qc6 29.Rf7 Ra8 30.Qc7 Qc7 31.Rc7 Re2 32.Bc1 Ra5 33.Be3 Ra3 34.Rc5 Kg6 35.Rc1 R3a2 36.g3 Rac2 37.Rc2 Rc2 38.Bd4 h4 39.Bf6. Black resigns.

LJUBOMIR LJUBOJEVIC, who tied for second in the Bugojno international, played the following very interesting game against Holland's Jan Timman.

LJUBOJEVIC — TIMMAN

1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0-0 Be7 6.Re1 b5 7. Bb3 0-0 8.c3 d6 9.h3 Na5 10.Bc2 c5 11.d4 Qc7 12.Nbd2 cd4 13.cd4 Nc6 14.Nb3 a5 15.Be3 a4 16.Nbd2 Bd7 17.Rc1 Qb7 18.Qe2 Rfe8 19.Bd3 Rab8 20.de5 de5 21.Bc5 Nh5 22.g3 Bc5 23.Rc5 Qb6 24.Rcc1. Rbc8 25. Qe3 Bh3 26. Bb5 Nd4 27.Be8 Rc5 28.Nc4 Qf6 29.Nfe5 Re5 30.Ne5 Qe5 31.Ba4 g5 32.Rc4 Ne6 33.Qc3 Qc3 34.Rc3 Nf6 35.f3 g4 36.e5 Nd5 37.Rc8 Kg7 38.Bb3 Ne7 39.Be6 fe6 40.Rc7 Kf8 41.f4 Nf5 42.Rc3 h5 43.a4 h4 44.a5. Black resigns.

IVREA 1982

THE ITALIAN village of Ivrea played host to an international tournament during May. Yugoslavia's Ljubisavljevic took top honours with a 11½-15 score, making the IM norm. Another two Yugoslavs, Despotovic and Sahovic, took second and third places respectively. Against England's Bellin, Sahovic produced the following fine game.

SAHOVIC — BELLIN

1.d4 f5 2.c4 e6 3.Nc3 Nd6 4.f3 Bb4 5.Bd2 0-0 6.Nh3 d6 7.a3 Bc3 8.Bc3 a5 9.e3 Qe7 10.Qd2 a4 11.0-0-0 b6 12.Nf4 Nc6 13.Be2 Na5 14.Kb1 Nb3 15.Qc2 c6 16.Rhg1 Bb7 17.g4 fg4 18.fg4 e5 19.de5 de5 20.g5 Nd7 21.Bd3 ef4 22.Bh7 Kh8 23.Qg6 Nf6 24.gf6 Rf6 25.Qh5 Ra5 26.Bf5. Black resigns.

RIBLI, SMYSLOV QUALIFY FOR CANDIDATES

HUNGARIAN grandmaster Zoltan Ribli, 31, and former world champion Vassily Smyslov of the USSR took first and second places respectively in the Las Palmas Interzonal tournament to qualify for the Candidates' matches of the world championship.

Ribli went through unbeaten, garnering 9 points from 13 games. Smyslov, 61, was half a point behind the winner. The revelation of the tournament was IM Suba from Rumania, who placed third with 8 points.

They were followed by Tukmakov and Petrosian, 7½; Timman and Larsen, 6½; Psakhis and Mestel, 6; Karlsson, Sunye, Pinter and Bouaziz, 5½; Browne, 3 points. The four additional participants for the Candidates' matches will qualify from the Mexico City and Moscow Interzonals. Israel's representative, IM Ya'acov Murey, will play in the latter.

MOSCOW CHAMPIONSHIP 1982

VETERAN David Bronstein and Naum Rashkovsky shared honours in the Moscow championship with a 11½-17 score. Tied for third were Balashov, Gulko, Makarichev and Sokolov, with 10 points each. Here is an amusing quickie by Bronstein.

ASEEV — BRONSTEIN

1.e4 c6 2.d4 d5 3.Nc3 de4 4.Ne4 Nf6 5.Nf6 gf6 6.Bc4 Bf5 7.Ne2 Nd7 8.Ng3 Bg6 9.0-0 e6 10.h4? f5! 11.h5 Qh4 12.Qf3 Bd6 13.hg6 hg6 14.Re1 Bg3. White resigns.

MARSHALL MEMORIAL 1982

TIMOTHY TAYLOR of the U.S. won the fifth Frank J. Marshall memorial tournament with a 8-10 score. Shamkovich was runner-up, half a point behind the winner. Tied for third were Fedorowicz, Benjamin and Wilder, with 7 points each.

TAYLOR — KUDRIN

1.d4 Nf6 2.c4 e6 3.Nc3 Bb4 4.e3 Bc3 5.bc3 0-0 6.Bd3 d6 7.Ne2 b6 8.e4 Ne8 9.0-0 c5 10.e5 Nc6 11.ed6 Qd6 12.dc5 bc5 13.Be4 Bb7 14.Rb1 Qc7 15.Be3 Nf6 16.Bg5 Na5 17.Ng3 Rab8 18.Rb7 Nb7 19.Nh5 Qd6 20.Nf6 gf6 21.Qh5 f5 22.Bf6 Qf4 23.Bf3 h6 24.g3 Qd2 25.Rd! Qd1 26.Bd1 Kh7 27.Bg5. Black resigns.

BRILLIANT TOUCH

White — Kg1; Qd1; Ra1, Re1; Bc2, Bf4; Nf3; Pa6, b2, c3, f2, g2, h2. (14). Black — Kb8; Qc7; Rd8, Rh8; Bf8, Bg4; Ne5; Pa7, b7, c7, d6, f6, g5, h7. (14).

14.ab! gf 15.Ra7!! Bf3 (15.— Ka7 16.Qa1 Kb7 17.Qa6 Kb8 18.Ra1, etc.) 16.Qa1! Be2 (16.— Bb7 17.Rb7 Kb7 18.Qa6 Kb8 19.Ra1 c5 20.Qb6 Kc8 21.Bg4! with a mate). 17.Re2 c5 18.Re5. Black resigns. (Terentiev-Domuls, USSR, 1981.)

MATING ATTACK

White — Kh1; Qf7; Rf1; Ne8; Pa2, c2, g2, h2. (8). Black — Kh6; Qb5; Ra8; Bh4; Pa7, b7, e5, f5, g6. (9).

1.Qg7 Kh5 (1.—Kg5 2.Rf5!) 2.Qh8 Kg5 3.Qf6 Kh5 4.Ng7 Kh6 5.Nf5 Kh5 6.Qh4x. (Terentiev — Kuzmin, USSR, 1979).

ENDGAME BRILLIANCE

White — Kg1; Qd2; Bc3; Pa4; b5, c4, e4, h3. (8). Black — Kg8; Qg3; Bg2; Pa5, c5, e5, g7, h4. (8).

1.Be5! Qe5 2.Qd5! Qd5 3.ed Bh3 4.b6 Bc8 5.d6 Kf8 6.d7. Black resigns. (Zayatz — Grinberg, Rostov, 1980). □

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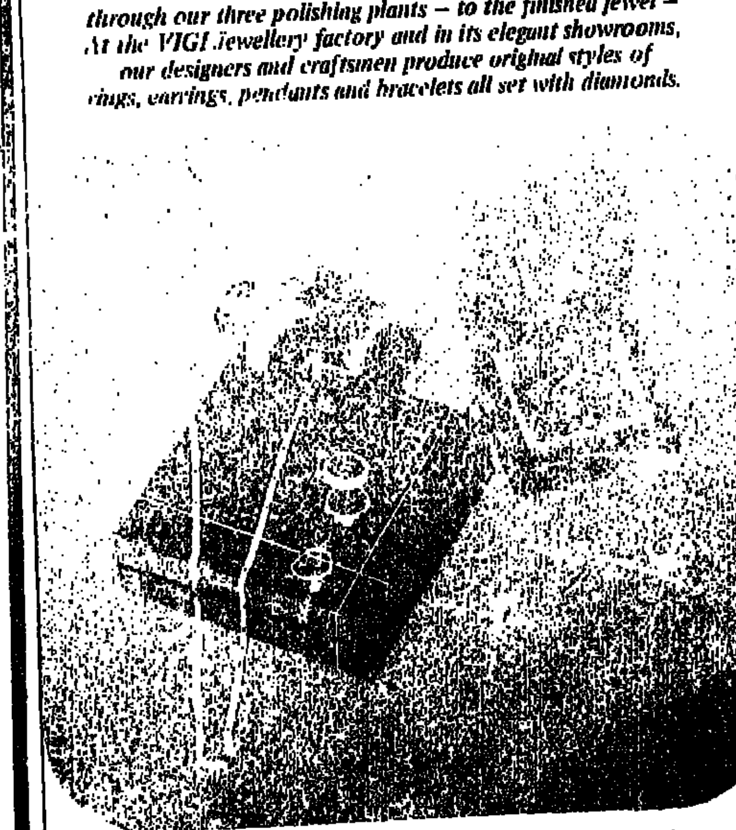

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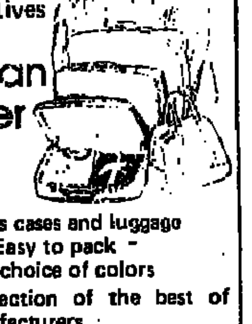

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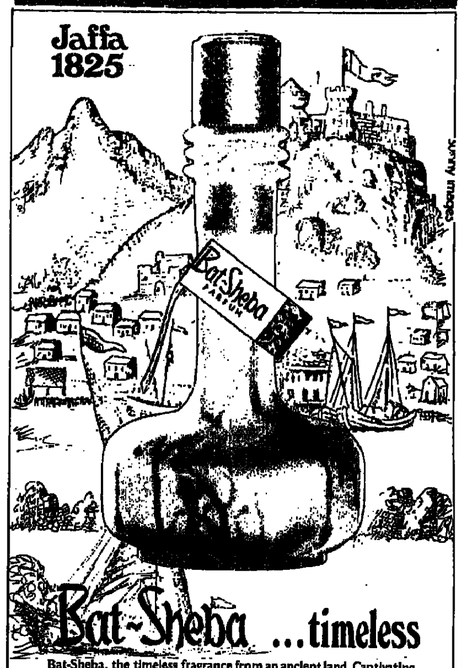

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Bridge in high places

THE HOUSE OF LORDS recently defeated the House of Commons in the eighth annual contest for parliamentary bridge supremacy, the Guardian Challenge Trophy, instituted by British bridge star Rixi Markus, and the newspaper she writes for, *The Guardian*. Man of the match, as usual, was Lord Lever, who has been on the winning side seven times, first from the Commons and now as a peer. The following deals come from this year's contest:

Deal 1
Love all

North
♠ 5
♡ QJ1063
◊ 743
♣ 9752

West
♠ Q104
♡ A9875
◊ K106
♣ AQ

East
♠ 63
♡ 4
◊ J982
♣ KJ8643

South (D)
♠ AKJ9872
♡ K2
◊ AQ5
♣ 10

The bidding, with the Lords sitting North — South:

South	West	North	East
4 ♠	Double	All Pass	

LORD LEVER was South. His pre-empt was far from traditional. But was it good tactics? That, we might say, is a moot question, considering the outcome.

West led the heart ace on which South dropped the king. As West what would you now play? It was certainly not clear to West who held the singleton. West played a diamond and the contract was easily made; it would have been set with a heart continuation.

In the other room, the Commons South reached four spades after East had bid clubs. West's opening lead was the club ace followed by the queen which declarer ruffed. The heart king was returned. To counteract the threat of the heart suit in dummy, West played low. He knew he might lose a trick, but it was much safer not to play the ace. Two top trumps were played and a trump led to the queen. The heart ace was now safely cashed and West had nothing to lead but a diamond into the ace-queen. South gained a trick on the end play, but he still had to lose a diamond for a set of one trick. Thus the Lords won both ways.

Deal 2
Vul: Both

North
♠ A4
♡ 102
◊ QJ974
♣ K1093

West
♠ 62
♡ QJ9865
◊ 6
♣ Q652

East
♠ Q109873
♡ AK43
◊ A8
♣ 4

South (D)
♠ KJ5
♡ 7
◊ K10532
♣ AJ87

The bidding, with Commons North-South:

South	West	North	East
1 ♣	Pass	2 ♣	2 ♠
3 ◊	Pass	4 ◊	Pass
5 ◊	Pass	Pass	Dbl
All Pass			

THE COMMONS, outplayed the Lords on this deal, but East was unlucky not to have three tricks in the red suits.

The spade six was led to the queen and king. East now won a diamond and a top heart. A second heart was ruffed by declarer, who now had to find the club queen in a two-way finesse situation. He pulled the outstanding trump and cashed the spade ace, entered his hand with a trump and cashed the spade jack.

He now had a count of the hand. East had had six spades and West could not have had more than six hearts. With seven or more hearts, West would have probably entered the bidding over one club or have shown the hearts freely after his partner entered the auction. South thus counted East to be short in clubs, and therefore it was desirable to finesse against West for the club queen. Thus the contract was made. In the replay at the same contract declarer was set when he finessed against East.

Deal 3
Vul: N—S

North
♠ AQJ632
♡ 10
◊ K9
♣ KJ105

West (D)
♠ —
♡ KQ976542
◊ 108
♣ 452

East
♠ 108754
♡ J
◊ Q432
♣ AQ6

South
♠ K9
♡ A83
◊ AJ765
♣ 987

The bidding with the Lords sitting North— South:

West	North	East	South
Pass	1 ♠	Pass	2 ◊
2 ♡	3 ♣	Pass	3NT
All Pass			

THE BIDDING could have been different. North might have rebid spades, which could have encouraged South to raise to game in spades rather than bid a risky three no-trump.

The heart seven was led and South faced with the potential danger of the opponents running the heart suit ducked, allowing the jack to win.

A diamond was returned — South playing low, West the ten, and North the king. It seemed safe to play the diamond nine before running the fairly solid spade suit. This could provide extra tricks if needed. It was good that he did so because of the weird spade distribution whereby South could only win four spade tricks. The diamond nine was finessed and the spade suit was initiated with a spade to the king.

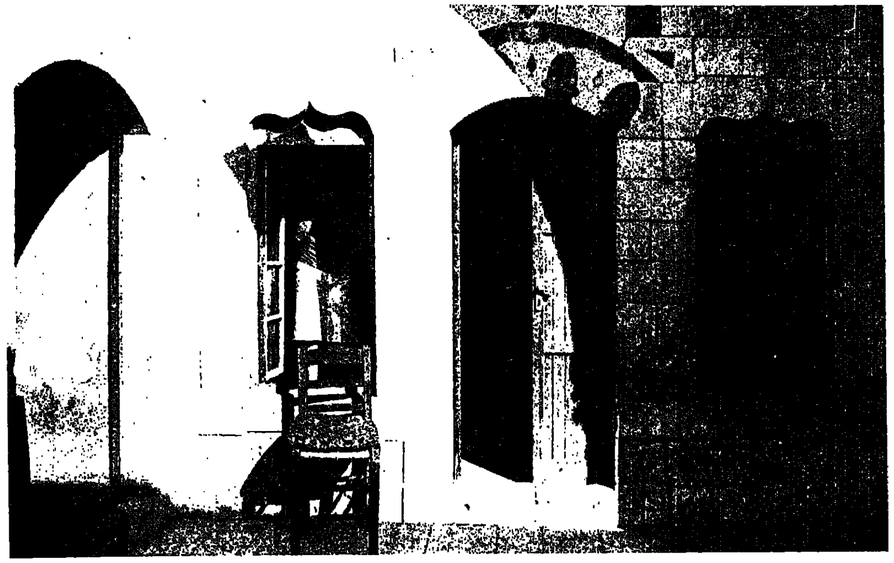
Declarer was not yet out of the woods. He had to play carefully. He led a club, finessing in the hope that West did not have the club ace. South was able to make nine tricks, four spades, one heat, two diamonds and two clubs, making his contract.

The bidding, with Commons North—South:

West	North	East	South
3 ♡	3 ♠	Pass	4 ♠
All Pass			

West opened with a reasonably standard pre-empt, but then let North — South play in game. Some West players could prefer a four heart opening which could be set two tricks. This could indeed be appropriate against vulnerable opponents. The five spades in the East hand did not prevent the declarer from making his vulnerable game contract. □

BRIDGE / George Levinrew



Mrs. Jamilla Levy and son Michel (opposite page) *at home. Above, a Christian resident of Deir el-Kamar prefers not to be photographed in her house, on which can be seen a Star of David and mezuza niche. Below* (left) *Sidon's old Jewish Quarter and* (right) *the synagogue.*

Israeli war, the Jews of Lebanon enjoyed a situation unique in the Arab world. They were free to leave — and return — as they wished. They could also sell their property and take their money out of the country if they so chose. The Lebanese Socialist Party was less sanguine toward the Jews, but the Christian parties generally saw to it that they were not discriminated against.

Nevertheless, more and more Jews felt that they had no future in Sidon. Beirut's Jewish community actually grew for a while, swelled by Jews from elsewhere in Lebanon and by Jewish refugees from Syria and Iraq. But by 1970 Lebanon's entire Jewish population was reckoned at about 1,500, down from a high of nearly 10,000. And in 1975, the last Jewish family — but one — had left Sidon.

The Levys occupy a spacious second-floor flat on the edge of Sidon's casbah. The apartment is virtually on the beach, with the maritime customs building just across the street. Downstairs is a fishmonger and a barbershop, both run by Palestinians and both good friends of the Levys. The building on the corner is one of those awesome heaps of rubble that one sees in every Lebanese neighbourhood.

We called on Yaffa Levy early last Friday and found the house freshly cleaned for the onset of the Sabbath. The tiled floors shone, the flowered chair- and sofa-covers were crisp and bright. Family portraits loom down from the high walls. The salon has a beamed ceiling and a tiny balcony which affords a view of the sea and the remains of the Crusader port. Cracks in the walls indicate the age of the house, but the place is comfortable. The Levys have a large TV. set and kerosene heaters. *Mezuzot* are fixed to every doorpost. And the pride of the salon is a large *hanukkiah* which Mrs. Levy says was made in Damascus many years ago. She adds that she lights olive-oil lamps every *Erev Shabbat*.

Mrs. Levy serves her visitors iced date juice in wine glasses. She is growing accustomed to Israeli journalists and IDF troops coming by to gawk at the phenomenon of Sidon's sole Jews. But she is pleased to see us, and speaks with animation.

"Of course, it's very exciting to see Jews here again," she says, happy to use what she recalls of her Hebrew. She studied the language as a schoolgirl at the Alliance Israelite Universelle facility not far from her house; the school today is occupied by Palestinians. She also kept up her Hebrew somewhat by listening to Kol Yisrael. Her children, however, speak no Hebrew. French and Arabic are their first languages, and Michel's English is quite good as well.

"I was also very pleased to receive kosher meat from the Israeli soldiers," Jamilla Levy continues. "We had a *shochet* in Sidon up until about 10 years ago. Then we could get kosher meat maybe once a week from Beirut. But when the civil war started, even that was too difficult.

"And the same with *matzot*. Of course, when I was a girl we would all bake our *matzot* together at the synagogue. That was so much fun. In later years we would get *matzot* from Holland, via Beirut. But then came the fighting, and that was difficult, too."

MRS. LEVY informs us that some of her relatives left years ago for Israel and that she has managed to keep in touch with them by letters routed through relatives in other countries. Michel then reveals that he has in fact just returned from a three-week visit to Israel.

"I stayed with my cousins in Holon," he says, "and the Israeli authorities saw to it that I got to travel all over the country. It's very beautiful — really very, very nice. I enjoyed the visit so much."

But would he like to live in Israel? Michel readily admits that he sees no future for himself and his siblings in Lebanon, but he genuinely does not know what his future will be. The family is obviously still reeling from the sudden options opened by the war; like everyone else, they are unsure about how things are going to develop *vis-à-vis* Israel and Lebanon.

"Right now," Michel smiles, "I can think only about finishing my last year of school — assuming that the school year will open as it should. I have, you know, matriculation exams to face. Then, well, we'll just have to see what we do." He smiles again, shyly, his thoughts no doubt on his mother, his sisters, the bedridden grandmother in the other room.

The Levys are eager to show us the synagogue. We go downstairs and Mrs. Levy is greeted by her Palestinian neighbours. She speaks with them, in Arabic, of course, and no doubt is answering the questions about who we are. The fishmonger, she tells us, is complaining that his son has been under arrest for 40 days now, and he wants to know if we can look into his case. "His son never had anything to do with the terrorists," Jamilla Levy says, adding, as an afterthought: "At least, as far as I know."

WE WEAVE through the narrow switchback alleys of the casbah. Since it's Friday, most of the Moslem shops are closed. Mrs. Levy points out her husband's former tailor shop. "Here was the house of the Simantovs," she says. "There, the Cohens. The Hulilis had a shop over there. The Danas, the Politis..."

She introduces us to various Palestinian neighbours and tradesmen, and she chats easily with them as we shake hands. By this time the inevitable neighbourhood urchins have collected and are clinging to us like barnacles. "Shalom!" they meow. "Bonbon?" Unlike the IDF troops they have come to know, we unfortunately have no sweets for the kids.

Undeterred, the children trail after us as we twist deeper into the casbah, denser and spookier than anything in Jerusalem's Old City. Mrs. Levy abruptly halts, opens a doorway, and we are looking at the community *mikve*. It appears ancient, but we have no way of dating it. Inside the courtyard next door is the synagogue.

The Palestinian woman upstairs shouts a greeting to Mrs. Levy. She

(Continued overleaf)

(Continued from page 11)
too says that she has a son under arrest, and wants to know when she'll see him again. Michel says something to her in reply and we go into the synagogue.

The electric lights on the peeling blue walls are working, as are the old-fashioned long-bladed fans in the domed ceilings. The place has been cleaned and brightened somewhat, and the IDF Chaplaincy Corps has left some prayer books, Shabbat candles and prayer shawls in a cabinet. Mrs. Levy attended the Tisha Be'Av services which the army held here the previous week. She says she was thrilled to see a *minyan* here again, and reminisced about the happy times here when she was a girl, especially the holidays like Simhat Tora, Hanukka and Pessah.

But even a non-observant Jew feels the sadness inherent in an abandoned synagogue of a vanished community. We duly photograph the place, with its empty ark (its one Tora scroll has been taken into "protective custody" by the army), its worn wooden benches, the unsafe-looking pulpit, the few remaining coloured-glass windows. Like Sidon's neglected Jewish cemetery, the synagogue is a sorrowful sight, and we are subdued as we leave and say goodbye to the Levys of South Lebanon.

FOR ONE REASON or another, all of the once-flourishing Jewish communities of Lebanon have suffered a fate similar to that of Sidon's. One by one the Jewish families drifted away from Tripoli. Jews reportedly remain in Beirut, but their story will be known only when the fighting there is over. A Talmudic centre was established in Tyre nearly 1,000 years ago, but no Jews have been found there lately. Hasbaya, just on the other side of Mt. Hermon, had a strong Jewish community in the last century, but most of its members were lured to Rosh Pina when that settlement was founded, and by the end of World War I, Hasbaya no longer had any Jews.

An occasional synagogue or *mikve* still can be found today in these communities, as well as in Beirut's mountain-resort suburbs like Aley and Bahamdoun. We travelled about Lebanon on the rather depressing mission of searching out Jewish sites to photograph. But we brightened when we got to the remote mountain town of Deir el-Kamar. We'd heard that this lovely Christian town had an abandoned synagogue. We found it — and more besides.

Harriet Saida — last Jew of the mountain town of Deir el-Kamar.

Some 80 Jewish families are said to have lived in Deir el-Kamar at the beginning of the last century, most of them engaged in trade, agriculture and the raising of silkworms. Then in 1860, when the Druse and the Maronites began butchering each other in earnest, the Jews apparently made a discreet exodus, either to Beirut or out of Lebanon entirely. No Jews are believed to have lived in Deir el-Kamar for many generations.

Bribed by bubblegum, a local urchin leads us to the old synagogue. It is an unimpressive building, made even less interesting by someone's recent half-hearted attempts at reconstruction, presumably for conversion to a private dwelling. We take our pictures, but few signs remain that this was ever in fact a Jewish house of worship.

Yet homes nearby bear the telltale *mezuza* niches. One housewife does not want her house photographed, saying only that "there are no Jews here, haven't been for 100 years." Another woman, however, is more accomodating. She and her archeologist husband are not natives of the town, having retreated here from the civil war in Beirut, but she has heard that Jews once lived in Deir el-Kamar "many years ago." The old people here talk about them, she says, allowing us to photograph her doorpost.

ON THE OTHER side of the synagogue a Maronite family invites us in for coffee. The son, a lieutenant in the Lebanese army, readily asserts that Jews once lived here, but neither he nor his mother has ever known any. "Oh, except for Mademoiselle Saidi. She's Jewish. Why don't you talk to her?"

We almost drop our tiny coffee cups in our collective laps. There's still a Jew in this remote Christian mountaintop town?

"Yes, an elderly lady, very old. Never married. Lives all alone."

We thank them and grab our cameras. One of their children directs us to Harriet Saidi's neat little villa high above the town.

Speaking a mixture of French, English and Spanish, Mlle. Saidi informs us that she was born in Beirut but has lived most of her life in Spain, where her family was in business. "About 16 years ago," she says, "I returned to Lebanon and retired to this little town. There were no other Jews. I heard from people that the last Jews had left many years before I arrived. But that didn't bother me. And certainly none of the people here ever bothered me.

Harriet Saidi tells us that IDF troops recently cleaned up the synagogue in the town and celebrated the wedding of one of the soldiers there. They took her to the wedding, which she says was very nice, and she adds that it is very good that Israeli soldiers have come to Lebanon. "God bless you all," she says.

But otherwise, Mlle. Saidi seems unconcerned by outside events, Jewish or not. "I'd like to see Israel," she says, "but I'm too old and ill to travel. I'm paralyzed in one arm and I don't walk very well. Anyway, I prefer to live here." She sighs, forcing a smile. "And to die here." □

Some notes on a nightmare

I HAVEN'T worn many fitted dresses or tucked in blouses in the last seven years. Only now and then, going out in a party where there were two or three armed men. The rest of the time I've worn slacks or skirts with big loose shirts to hide the PK-Walther automatic I carry in my waistband."

Susie Assalan, slender and chic, looking less than her 51 years despite the salt-and-pepper hair and the tension-etched lines around her eyes, sat curled in a big leather armchair in the sitting-room of her brother, a Jerusalem entrepreneur. He came to this country from Egypt in 1948 and fought in the War of Independence. At the same time, Susie went to Beirut to study at the American University.

The young Alexandrian was quickly caught up in the social life of the university crowd and after eight years, having earned her Ph.D. in history, she married Victor, a Christian classmate. They made their home in East Beirut, which she left a week ago to visit her brother.

"Everyone always knew that I was Jewish and my husband was Christian" says Susie. "Mixed marriages of all sorts are common in cosmopolitan Beirut. The only secret, known only to a few intimate friends, was that I had a brother in Israel."

Life was good to the Assalan family. Victor was a prosperous investment adviser and they were blessed with three children.

WHEN THE Civil war erupted in 1975 the eldest, a girl, was 16, and the boys were 12 and 8.

"The last seven years have been a nightmare" says Susie. :People really don't know what we've been through. Somehow everyone has learned to equate suffering with poverty, ergo, if we're wealthy, we're not really suffering."

"Well, let me tell you" she said, "there are a lot of ways to suffer without being hungry. Only armed men dared to be out on the street after dark, and even for them it was dangerous.

"My elder son was injured when a bomb was tossed into the lobby of a cinema at two in the afternoon. Thank God he wasn't badly hurt. Just a piece of shrapnel in his leg. My best friend, a woman doctor, was dragged from her car three years ago while making a night trip to the hospital. She was brutally beaten and raped and hasn't been able to practise since."

"The PLO have practised terror for terror's own sake," says Susie. "There is no military objective to be achieved by that kind of thing. It got to the point that a trip to the supermarket had to be planned like a sortie into enemy territory."

SHE MAINTAINS that she has nothing against the Moslems or against the Palestinians as a people, only against the armed invaders from Syria and of the PLO.

"The Palestinian people are victims," she says. "Doubly so, for they have been victimized by the Arab states who used them as a weapon against Israel and by the Western countries who made charity cases instead of productive citizens of them."

Victor died of a heart attack a year ago.

"He was just as much a victim of this war as if they had shot him," she claims.

"He was an ardent Lebanese nationalist and a good man. He simply worried himself to death over what was happening to Lebanon. His family have lived there for centuries."

Susie is vehement when she speaks of the need to eject the Syrians and the PLO from Lebanon.

"I know that the whole world supports the PLO. People feel sorry for them right now, because the Moslem world has let them down. Well, the Christian world has sat by for seven years while we were being systematically massacred. In the end the only help we could get was from Israel and now they're after the Israelis too.

"Even the Pope. He wants to reunite the Greek Orthodox and the Maronite Catholics with Rome. That's what the Ecumenical Council says. But when he opens his mouth it's not to try to save the Christians of Lebanon but to support the legitimate rights of the Palestinians."

SUSIE ASSALAN was one of many Beirutis who actually prayed for the Israeli invasion to happen.

"My daughter Chrissie is 23. She volunteered for the Lebanese Forces three years ago and is still serving. She lit a candle to St. George every morning for over a year and prayed that the Israelis would come."

When her daughter volunteered she was very worried, but her husband supported the decision, both from patriotism and from good practical reasoning. He said that his daughter would be far safer in these times in a uniform and with a Kalachnikov over her shoulder than in any other situation.

"There are a lot of girls in the Lebanese Forces." Greek Orthodox like Chrissie, a lot of Armenians and Maronites and a good many daughters of Moslem families who are Lebanese nationalists. "They are wonderful girls, our soldiers. Many of them have taken a vow to remain celibate until Lebanon is free. They are totally devoted."

When she spoke of what is happening to Beirut now, Assalan's eyes brimmed with tears.

"It's terrible, but there really isn't any alternative. I think the Israelis are the most humane army I've ever imagined, no matter what the publicity they're getting. What is happening now is like having surgery. It hurts, but it just may save you life..."

"I hate war, but if there has to be a war, then I'm selfish enough to want to be on the winning side. To pretend otherwise is a lie."

One thing Susie fears is that Israel will withdraw before all the foreign armies have left Lebanon. This, she feels, would initiate a blood-bath that would wipe out the Lebanese Christians. "Only when the Lebanese army is in control of all Lebanon will we be able to say that Lebanon is free."

As to the depradations attributed to the Christian forces against the Druse, she says "These inter-religious flare-ups happen. They have a long history. I want to see them stopped and that's why it must be a united Lebanese army that controls Lebanon, together with a multi-confessional police force."

THE TWO younger Assalan children are living in the family's summer home in the mountains. Susie has stayed in Beirut so that her daughter will have a home to come to when she is on leave.

She is worried about her children. She's afraid that Paul, the older boy, will never even finish high school. His education has been so sporadic these last seven years that he is far behind.

"Now he wants to join the Lebanese Forces and I suppose he will" she said. "So far I've insisted that he take care of his younger brother, but George is 15 now and can look after himself. It irks Paul that his sister is a soldier and he isn't."

As for George's education, she says she simply doesn't know what to do. "Children of his age have been messed around until they don't know where they are. In some particularly bad periods I had to listen to the radio at six o'clock every morning to hear if there would be school or not. For a while I even thought of sending the boys to a village in Southern Lebanon where Major Haddad's forces were keeping some sort of order. At least their schools were open."

Susie doesn't think she would want to move to Israel, although she could do so under the Law of Return.

"Israel is a Jewish state. My children are Greek Orthodox. Even though there are some Greek Orthodox in Jerusalem, they are much less liberal than the Beirutis. I know Chrissie would never accept the restrictions imposed by the Jerusalem Christian community. The boys would manage better... after all 'it's a man's world.'"

At the end of the evening our hostess brought snifters of brandy to the table and Susie lifted her glass in a toast.

"This is for my daughter. She would happily get in a tank and join the assault on West Beirut. I know that Israeli lives are being lost for our sake. I want to drink to a free Lebanon and to peace with Israel."

"And with everyone else" added her brother, who is a veteran of five Israeli-Arab wars. □

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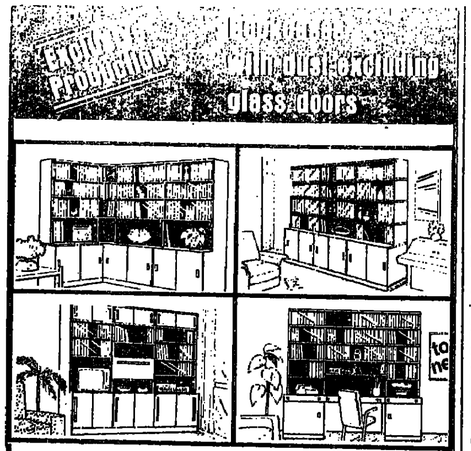

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Ozick's own blend

CYNTHIA OZICK might be described as an original with roots. While her vision, voice and style are distinctly her own, she has chosen to set her writings within the context of the Jewish literary tradition, which has remained unbroken for 3,000 years. This unique blend of the ancient and modern gives her fictions a startling, almost hallucinatory quality that succeeds in stirring the imagination as only the finest fiction is capable of doing.

Although the corpus of her writings is relatively small, it already includes several masterful works, among them the title story of her first collection, *The Pagan Rabbi and Other Stories*, which is about a rabbi whose philosophical explorations lead him to a dualistic apostasy and to the belief that "Great Pan lives." Nor does this conclusion remain merely philosophical, for the pagan rabbi succeeds in meeting and even coupling with a dryad, tripomonoeia, to whom he loses his soul. Such a surreal premise firmly built upon a philosophical foundation is characteristic of Cynthia Ozick's fictions, which are inevitably an alchemic mixture of fantasy and realism that miraculously fuses to form a new quality, heretofore unknown.

Levitation, Cynthia Ozick's new collection of fictions, consists of four short stories and a novella, two of them consummate works — the title story and the novella, "Puttermesser and Xanthippe." *Levitation* starts off as a satire about a couple desperate to attain literary power and recognition who invite the luminaries of New York to a party which none of them attend. Surrounded only by literary peops, the hosts sink into despair until the story suddenly shifts into the fantastic and the entire party begins to levitate: "The room began to lift. It ascended. It rose like an ark on waters ... Above her head it grew smaller and smaller, more and more remote, it fled deeper and deeper into upwardness."

LEVITATION: Five Fictions by Cynthia Ozick. New York, Knopf. 158 pp. $11.50.

Howard Schwartz

What are we to make of this? Clearly Ozick has succeeded in recreating a surreal equivalent to a not uncommon state of mind — a kind of detachment that borders on revelation. Most amazing, though, is the fact that the reader, who has been drawn into the quagmire of the hosts' lives, also is carried aloft by their mysterious ascent. What we have here, then, is a condensed *Divine Comedy*, in which we pass through the Inferno, skip Purgatory and attain Paradise all within a space of 17 pages — quite an accomplishment.

EVEN MORE impressive, however, is the novella, Puttermesser and Xanthippe. Here the medieval legend of the golem, a man made out of clay and brought to life by magical means to protect the Jews of Prague from a blood-libel accusation, is transformed into the tale of the female golem, Xanthippe, who is created, virtually unconsciously, with earth taken from flowerpots by spinster lawyer Puttermesser; The golem is a product of Puttermesser's longing for a child of her own.

While on one level the novella incorporates all of the traditional motifs concerning the golem, including the notion that it soon grows out of control and must be destroyed, it also is a hilarious, melodramatic satire of the tradition — and, at the same time, an authentic fantasy based on the hopes of Puttermesser for a better world.

Inspired by Xanthippe (who chooses her own name after that of the nagging wife of Socrates), Puttermesser runs for and is elected mayor of New York. In a short time, a utopian era is inaugurated, in which "Lost wallets are daily being returned to their owners ... The streets have been struck by beauty. The streets are altered into garden rows...(and) nothing is broken, nothing is despoiled."

If this sounds too good to be true, it is. Before long the utopian momentum is lost, along with Xanthippe's good sense. Growing larger by the hour (a fate common to golems), and overcome with lust, Xanthippe abandons the good work for self-indulgence, and the whole fragile utopia comes tumbling down. In the end things are just as rotten as they were in the first place, and Mayor Puttermesser's popularity has plunged to the lower depths.

Part legend, part parable, this story manages to soar from beginning to end with a manic intensity that should easily captivate any self-respecting reader. By building it on the rich and widely known traditions concerning the golem, Ozick has grounded her story in a way that lends authenticity to what might otherwise seem simply absurd. And having drawn the reader into this upside-down world, Cynthia Ozick is able to sustain credibility through the remarkably convincing portraits of both Puttermesser and, especially, the golem Xanthippe.

IN RETROSPECT, the confluence of Cynthia Ozick and the legend of the golem was inevitable, even predestined. For in this legend are to be found the dual themes that dominate her work — visionary longings mixed with madness. By embodying these themes in her evocative fictions, Ozick must be reckoned as the logical and perhaps only likely successor to Isaac Bashevis Singer as a modern Jewish writer committed to the ancient tradition and whose works are worthy of world-wide acclaim. For in her hands earth taken from the flower-pots of everyday existence is somehow molded into independent beings with lives of their own. □

Böll's new freedom

"A LIVING ARTIST who has run out of cigarettes, can't buy shoes for his wife, is of no interest to film people because three generations of nincompoops haven't yet confirmed that he is a genius."

One generation later this same artist who railed against the stupidity of critics has won the Nobel prize for literature and has had films made of his novels. Yet Heinrich Böll does not write to please. He has the capacity to think freely without formula, or fear of the consequences, tirelessly trying to rediscover for himself what is real and what is true. Time and time again he casts aside sacrosanct institutions like organized religion, tradition, conventional political wisdom... and even his own most precious convictions. This superb freedom of movement gives Böll's writing its vitality and freshness. There is an organic bond between Böll and his world; no screen, no safety net of ideas is allowed to intervene.

Even the anger which gave his early novels their fiery humour and savage irony has been stripped away, revealing a natural tendancy towards compassion and understanding. The hypocrisy of post-Hitlerian Germany and the Catholic Church's violations of innocence still arouse *Angst*, but in a way reminiscent of Stanley Spencer's painting of Christ contemplating a scorpion in the palm of his hand, a look of infinite weariness and love on his face. Gone is the ranting clown of two decades ago. But there is nothing contradictory in this change; the ability to move on freely is referred to in his early work as an ideal: "When I stop to think that there are clowns who perform the same act for thirty years, my heart sinks as if I were condemned to eat a whole sack of flour with a spoon. I must enjoy doing a thing, otherwise I get sick."

THE SAFETY NET by Heinrich Böll. New York, Alfred A. Knopf, 314 pp. $13.95.

Jackie Stein

It comes as no great surprise, that whereas Böll's previous novel, *And Never Said a Word*, describes the have-nots of this world and their degradation, his latest work, *The Safety Net*, treats the pampered and privileged, showing how the potential for greatness and depravity exists equally well in all strata of society. There is no formula for goodies or baddies.

Fritz Tolm, once a publisher of a small liberal newspaper, is catapulted in late middle age into the most conspicuous and perhaps truly powerful position in the country — president of "The Association," that is of every major, industrial financial energy and media corporation in West Germany. As a prime target of terrorism, he is given maximum security, "enveloped together with his family in a safety net" of police protection and surveillance. Böll brilliantly explores the ramifications of the notion of security and shows how it is just so much humbug.

In the first place, Fritz Tolm knows that the whole elaborate web of security will be effortlessly brushed aside by the first determined assassin. Grasping this, he loses his fear. Absence of fear, Böll shows, is the beginning of true freedom, the only possible basis for security. Armed with this knowledge, Böll's hero fearlessly discards all the other safety nets — religion, convention and habit — the enemies of change and self-discovery.

The Safety Net is the portrait of a *Mensch*, albeit rich and powerful. Fritz Tolm is also a very mature emanation of Böll's creative genius, that is if we take maturity to be the moment when love transplants anger in the human breast. □

Over the past four centuries, shoes have responded to the vagaries of fashion as much as any other item of apparel. June Swann's "Shoes" (£6.95), the latest in Batsford's Costumes Accessories series, describes these changes against their historical, social and technical background.

Comrade Kabbalist

THE CHANCES are good that you have heard of Walter Benjamin but haven't read him. There are ample reasons for this. At his death in 1940, his manuscripts, nearly all incomplete, were scattered. His one published work — *The Origin of German Tragic Drama (Trauerspiel)* — not the grabbiest of subjects even for cognoscenti, appeared in translation only in 1977 (as far as I'm aware, it hasn't yet been published in America). His writing can be dense and even opaque. Susan Sontag has described it memorably: "His sentences do not seem to be generated in the usual way: they do not entail. Each sentence is written as if it were the first, or the last."

Yet the brilliant Frank Kermode regards Benjamin as the greatest critic of the century. And Susan Sontag finds him consistently brilliant.

Four volumes of his writing have appeared in English in the past ten years; and now Gershom Scholem's *Walter Benjamin: The Story of a Friendship* (which reviewed in *The Jerusalem Post* on May 14, 1982) features on this year's list from the Jewish Publication Society. Well, if by their publishers ye shall know them, Benjamin's audacious ambiguity has survived intact: his British publisher is New Left Books, which also coproduced this volume by Terry Eagleton. Schocken handles distribution in the States. No academic or mainline publisher yet touches him. Instead, leftist and Jewish houses together prospect amidst the corpus of Benjamin, the Marxian-Kabbalist, and publish his books for their specific readers.

UNSURPRISINGLY, though an omnivorous reader, Comrade Benjamin avoided actually reading Marx until 1938, and one suspects that Reb Benjamin was not all that much of a Kabbalist. Rather, both disciplines, each with its own arcane critical methodology, complemented Benjamin's original critical approach, which extracted meaning from what others overlooked or discounted.

Terry Eagleton, a young man who includes himself among "the major Marxist aestheticians of this century," has written what he describes as "a work in the spirit of Benjamin himself," rather than (what's clearly needed) a lucid, disinterested presentation and analysis of his ideas. His mythical Benjamin (at odds with the saturnine, enigmatic figure we perceive in Scholem and Sontag) is a barricades man, a "bourgeois intellectual who... buckled himself to the tasks of revolutionary transformation..." whose "... life and work speak challengingly to us all."

TOWARDS A REVOLUTIONARY CRITICISM by Terry Eagleton. London, Verso Editions. 187 pp. £3.25.

Haim Chertok

Eagleton's aim is to prevent Benjamin's appropriation by the liberal-bourgeois critical establishment. Moreover, "in the manner of Benjamin himself, the book is deliberately not an 'organic unity': the logic of its second part in particular is as much to be constructed by the reader as given by the text." In other words, this book is the hodgepodge its secondary title would suggest; it's a heartless artichoke of prickly Marxist and academic rhetoric.

The "manner" of Benjamin has little to recommend it; it is redeemed by the originality of his perceptions. Mr. Eagleton, sorely lacking in this saving grace, succeeds merely in being unremittingly turgid. And somewhat corrupt, as well, since yoking Benjamin's name to his own theorizing should hype sales considerably. (How many would purchase Eagleton's simple *Towards a Revolutionary Criticism*? Yes, Benjamin is a real challenge to us all.)

In the early part of his book, giant-killing Eagleton takes on T.S. Eliot and F.R. Leavis for their admiration of Donne's naturalness and their disparagement of Milton's artificiality. Why? It seems he perceives a linkage between the spontaneity of Donne's voice — which conveys "the thing itself" — and a transcendental view of reality.

Since historical materialism knows the latter to be false, Eagleton rejects any aesthetic response to Donne. On the other hand the belaboured dissociation of sensibility which Eliot detected and bemoaned as a fatal lapse of the late 17th century embodied by Milton's artificiality, is stood on its dialectic head. Eagleton insists that Milton's very artificiality embodies "the real, demystified form of man's subjection to nature."

Dimly lurking behind this Marxist obfuscation is Benjamin's insight that a subterranean message of *Trauerspiel* is embodied by the allegorical form itself. In Eagleton's hands, Milton is a proto-Marxist, Henry James' commitment to "showing" reactionary mimesis a capitalist fraud — in short, the value of a work is a function of its philosophic position. Eagleton is forthright and indigestible:

"The primary task of the 'Marxist critic' is to actively participate in and help direct the cultural emancipation of the masses. The organizing of writers' workshops, artists' studios and popular theatre. . .all of the projects on which Lenin, Trotsky, Krupskaya... and others of the Bolsheviks were intensely engaged in remain. . .the chief responsibilities of a revolutionary cultural theory. . ." There's nothing new in this dreary stuff; nor, I believe, does it essentially have much to do with Benjamin.

ODDLY ENOUGH, Eagleton is particularly apt in relating Kabbalistic Judaism, for which "the written Tora itself will take on new meanings in the transfigurative light of the Messianic age, yielding itself to entirely original interpretations," to Benjamin's treatment of texts, all of which are "sacred for Benjamin because they are autonomous — autonomous not of history, but, like the Bible, of authorial intention." As with the Kabbalist, for whom the spaces between the letters of the Bible might constitute the locus of transvaluation, for Benjamin what's luminous is the accidental, the contingent, the marginal.

Finally, then, even this major Marxist critic of the century has his uses; the trick is to take him at his word and to overlook or resist his intentions. □

Show-biz nostalgia

THE OBJECT OF MY AFFECTION by Pinky Tomlin. Norman, University of Oklahoma Press. 203 pp. $12.50.

Lauren Kettler

FOR THOSE who never heard of Pinky Tomlin, his delightful autobiography, spiced with spunk, serves as an informal history of popular music in America. For those who do remember old Pinky, most famous for his hit song *The Object of My Affection*, (or who can't forget *The Love Bug Will Bite You If You Don't Watch Out*), nostalgia is just what it should be.

Pinky had six hit songs on the hit parade in all. Six hit songs in 30 years isn't much by today's standards so what are we talking about? We're talking about an era when music stood the test of time and hit songs were never outmoded but were appreciated more as they aged. When hits were measured by the sale of sheet music, not records. When the boys would tune their guitars, grin decidedly and say, "Man, that's close enough for jazz." Making music was that simple. Excitement was the thrill of actually building the music business and the world wasn't moving so fast, things didn't change so fast and you saw your achievements last and even grow. Then six songs did a hero make.

Pinky's first big break was an invitation to play with Louis Armstrong's Riverboat Band when he was only 16 years old. His music career was juxtaposed with his college career all the way to law school where he happened on a phrase in a case study, "the object of my affection," that inspired a song that proved to be his meal ticket for life.

With *The Object of My Affection* a smash hit, Pinky established himself in the music world. Not long after that he entered the movies, usually playing his own bashful, blushable self. He was given the opportunity, rare to most, of performing his own compositions in films and even scored several that he acted in. Everybody who was anybody in entertainment became Pinky's friend: Robert Taylor, Bing Crosby, Jane Wyman, Guy Lombardo, Jimmy Dorsey, Les Browne, to name a few and even a budding actor called Ronald Reagan. Nobody really rubbed elbows then. They actually stopped and talked and as Pinky's story relays, experience, before the word became loudly defined today, had a lot more meaning.

Pinky Tomlin's life reads like one of the success story movies that he starred in, happy ending and all. He was an overnight sensation and went on to enjoy continued stardom. As his mother put it, "It's amazing that the harder Pinky works, the luckier he gets." Despite fame and fortune, Pinky remained just folks, a good-natured country boy from Oklahoma with ever-fresh appreciation for life and people.

He still performs and also operates his own oil company. The worst they ever said about Pinky Tomlin was that his twang was "a menace to American slanguage" and through all the "hoopla and folderol," Pinky's story is a pleasure to read. □

Capitalist masses

THIS IS a tract dressed up as a novel. The author is trying to popularize an idea which, he feels, might well save Western democracy. The proposal is not very complicated, but is admittedly easier to absorb in fiction form. The volume is beautifully printed, using extra large type; which makes up a bit for all the irrelevancies with which the story is padded, presumably to fill space between successive instalments of the central argument.

The loquacious spokesman is a character called Kerry Donovan, successful businessman and lover, who has retired from the former if not the latter activity. He devotes all his mental energies to promoting a plan that will "make capitalism work for everyone," thus cutting the ground from under the feet of the Marxists.

The dialogue is confined to Kerry's arguments with his critics. Needless to say he has all the answers; but then — the critics have not asked all the questions.

Donovan's contention is briefly this: Economic power is concentrated today in the hands of large shareholders, who comprise only 5 per cent of the population. The reason is that business companies retain their profits instead of paying them out as dividends. They reinvest these retained funds, instead of selling new shares to the public.

SUPERSTOCK by Stuart M. Speiser. New York, Everest House. 272 pp. $14.95.

David Krivine

The same owners possess the new capital as well as the old. If they need more they borrow. What they don't do is let other members of the public enter their preserves. New equity accounts for only 5 per cent of capital outlay, says the author.

What he proposes is a law forbidding companies to hold on to their gains. They would have to distribute all profits in dividends or whatever. Nor would they be allowed to raise loans for development. They could finance growth only by selling equity — and not to any Tom, Dick or Harry either. They would be obliged to sell it "to people who have no substantial stock ownership."

How would these good citizens pay for their new assets? Out of the dividends the assets yield in the following years. The banks would give them an advance on the strength of that collateral.

WHAT HAPPENS, then, if the company selling the shares goes bankrupt and cannot pay any dividends? No problem. The government would guarantee the bank loans. Besides, SuperStock, as it is called, would be different from ordinary stock.

According to Donovan, "Every SuperStockholder would get a piece of the same package — a sort of mutual fund or mutual trust, composed of shares of the 2,000-or-so leading publicly held American companies. In this way, everyone would be treated alike, instead of a few people getting very rich from one zooming stock, and others winding up with next to nothing because of bad choices."

But here comes the question the critics failed to ask. The crucial difference between capitalism and what Speiser calls Marxism is that Marxist economics plan, whereas capitalist economies rely on market forces.

Market forces mean the buying and selling of shares by private individuals, making their own judgment and putting their money where their mouth is, win or lose.

What Speiser suggests is that the next five trillion dollars of investment, representing expected capital outlays in the U.S. during the coming generation (and equalling the total private wealth of Americans today), be provided through the investment by 50 million families. Each family would invest $100,000 in a vast unit trust, and would earn $20,000 a year from dividends ever after.

The question the critics should pose is this: who will decide how this $5,000b. is split up between the competing investment projects? The unit trust, presumably, which would become the sole planning agency controlling capital flow — just as a sole planning agency controls capital flow in the Marxist countries.

Speiser has thrown competition, the great dynamic of the Western economic system, out of the window. His 50 million new capitalists will all make profits, without any of them taking a risk. That sounds like a lot of welfare.

It is also a sure recipe for the kind of economic chaos and technological stagnation that has caused the cry of anguish called Solidarity in Poland. □

Jerusalem viewed from the north. (Wheelhouse, 1849)

The Holy Sepulchre (Ostheim, 1860)

Kaiser Wilhelm II being greeted at Haifa (Vester/Elijah, 1898)

Houses built against wall outside Jaffa Gate (Whiting, 1906)

Beduin woman (Vester/Elijah, 1900)

The Russian consul and his ladies go riding (Anonymous, 1910)

Jerusalem record album

Alex Berlyne says honesty is the best photography.

WHEN Martin Gostelow won the Brain of Britain general knowledge quiz a couple of years ago, Katherine Whitehorn, the *Observer* columnist, was shocked rigid (and said so at length) because he was, of all things, *a photographer*. "I have always thought," she wrote, "that if you shone a light into the left ear of a photographer you could, by adjusting the ear to f2.5 or f22, get a wider or smaller circle of light coming out of the other ear."

Her tiny tantrum, it transpired, was the understandable reaction to her own incompetence with a camera. The assumption that any idiot who bothers to acquire some technical proficiency can become a good photographer is widespread, I'm afraid, but it is palpably nonsense. Tim N. Gidal has described in his *Modern Photojournalism* how impressed William Randolph Hearst, the newspaper magnate, was with the "candid camera" shots pioneered by the great Erich Salomon (died, Auschwitz, 1944) using an Ermanox camera. Hearst was so enthusiastic that he had 50 identical cameras shipped to the U.S. and distributed to his own press photographers. "The trouble was," Gidal wrote, "that he forgot to order 50 Salomons."

The paradox is that any fool can acquire a camera, as I did while still in short pants (Woolworths then sold box cameras on instalments: the outside, the film-holder and the film), and by applying a few rules of thumb produce pictures of a sort. I can claim with some degree of confidence to have lopped off more heads in my snapshots than Henry VIII's axeman ever removed on Tower Hill.

The truth of the matter was once expressed far more succinctly than I ever could by Edward Steichen. "Photography is a medium of formidable contradictions," he wrote. "It is ridiculously easy and almost impossibly difficult." By difficult, he wasn't referring to my problems of framing the subject in the viewfinder but to the near impossibility of producing anything worthwhile without the qualities that Gidal has thoughtfully listed in his book: first, "a talent for observation and the ability to experience and participate intensely" and, secondly, "sensitivity, empathy and intuition for capturing the essential quality of the whole in a single picture."

THERE IS one more important requirement that Gidal did not stipulate — though, oddly enough, it is one that, more than any other, characterizes the work he has produced in more than half a century of picture-taking — and that is complete honesty.

I purposely used the word picture-taking because photographic dishonesty can almost be defined as picture-making — and I'm not referring to arty pretentiousness of the "half a tit and a shadow" school of photography. The medium is capable of really large-scale falsification, as we have recently witnessed to our cost in Lebanon. There is nothing new about it; for 50 years or more, the Soviet Union has cropped and faked the photographic record of its own beginnings, while Western newsmen have always happily confused photography and perjury for their own dubious reasons.

The most famous picture of the Battle of El Alamein, for example, was taken at considerable distance from the battle, which George Rogers simulated by the simple expedient of lighting a pile of oily rags. Bert Hardy's picture of the GI "sharing his last drop of water with a dying peasant" was the most notable shot to come out of the Korean War. Hardy later admitted that the soldier had to be persuaded to help the old man and then he only did it on condition that he used Hardy's water ration.

Sometimes this chicanery was rationalised as the only way of producing something more truthful than fickle chance could supply. Ed Behr gave an example of this in his recent autobiography when he told how Margaret Bourke-White, the celebrated *Life* photographer, "made an Indian family, at partition time in 1947, bury and rebury its dead several times before extracting sufficient pathos from the scene."

Another variation on the theme of dishonest photography was exemplified about 18 months ago in the case of Graham Ovenden. Charged with obtaining £1,140 from a collector by passing off modern pictures as the work of Francis Hetling, a non-existent Victorian photographer, he was acquitted after an Old Bailey jury failed to agree on a verdict. Leaving the court, Ovenden teasingly refused to tell reporters whether he would try to fool the art world again.

The "Hetlings," taken in 1974, had been exhibited at the National Portrait Gallery and Colnaghi's, the Bond Street fine art dealers, and the "Victorian children" they depicted were greatly admired, even though the models who posed for them were still attending school only a few miles away. Ovenden's defence was that he had simply hoaxed (he seems to have preferred to overlook the £1,140) the dealers and collectors, who put more value on rarity than on artistic achievement. He might have made his point more objectively, it was pointed out, with really old pictures that were aesthetically worthless.

Ovenden was luckier than a freelance photographer named George Bernard Shaw, who was sentenced at Manchester Crown Court in June 1979 to 12 months for selling fake daguerrotypes to the North-West Museum of Science and Industry.

They don't have to be that old to command high prices. A single print of a photograph taken by Ansel Adams some 40-odd years ago recently fetched $71,000. When last offered for a group portrait of Miss Davis's class at Manchester Jews School Mixed Infants Department, circa 1935, or an early sepia portrait of the reviewer wearing a Jackie Coogan cap and, unaccountably, thigh-length gaiters like an Anglican bishop?

TIM GIDAL, whose new book, *Eternal Jerusalem 1840-1917*, is what we are ever so gently leading up to, is honest to a fault. Working here in 1936 he tried to convince Ussishkin that the heroic style of photography then favoured by the national institutions was too heavily influenced by Agitprop posters and should be replaced by honest photojournalism. Ussishkin dismissed the whole subject as *"Photografische Narrischkeiten"* but Yaakov Tsur helped Gidal to convince Prof. Yassky of Hadassah and Hans Beit of Youth Aliya that photographic honesty was the best policy.

There was a postmortem postscript to the Ussishkin episode. After the great man's death Gidal was asked by the director of the KKL's English department to produce a photograph of the Emek, stressing the blue sky and the white clouds, "and out of the clouds a portrait of Ussishkin should look down on his work."

Gidal has worked in his profession since 1929, beginning with the *Berliner Illustrierte* and Clicking away for the *Woche*, the *Kölnische* and the *Münchner Illustrierte Presse*. The MIP's editor, Stephen Lorant, was immensely talented and single-handedly pioneered modern photojournalism and lively presentation. After the dynamic Hungarian Jew was briefly jailed by the Nazis in 1933, he fled to England and promptly set about transforming the periodicals market there with his brainchildren, *Lilliput* and *Picture Post*. "Come and join the dance," he cabled to Gidal in 1938. Our man accepted and became one of *Picture Post's* chief reporters.

Gidal's work, his direct portrayal of the commonplace and the way he transformed it into experience that could be shared, brought him many other assignments, including a number for *Look*. Following a wartime stint as chief photo-reporter with the Eighth Army, he became *Life's* consultant on photo-history.

Since 1970 he has been based in Jerusalem where he became Senior Lecturer in the Department Of Communications at the Hebrew University. Two years ago he was awarded the Kavlin Prize by the Israel Museum for his outstanding achievements as a pioneer of photojournalism, as a teacher and as a historian of photography.

THE HISTORIAN has turned his attention to Jerusalem and assembled one of the most remarkable albums ever produced on the subject. Eternal Jerusalem, 1840-1917 contains Gidal's scholarly introduction and 44 huge prints, each 35 x 48 cms, beautifully printed by C.J. Bucher (the Swiss publishers of *Camera* magazine) on extra heavy stock. Miniature reproductions of all the plates accompany the notes on the photographers. Published here by Steimatzky at $65, the book is of a quality rarely seen today.

The first print in the collection is the earliest known photograph of Jerusalem and dates from 1849, just a few short years after William Henry Fox Talbot had perfected his system of using negatives and positives on paper — basically the technique used today. Taken by Dr. C.G. Wheelhouse, it shows "a miserable provincial town in the Turkish Empire with more ruins than houses."

Though the Moslems numbered only a quarter of the population (of which the Jews formed the largest community) they went out of their way to degrade the unbelievers. Gidal quotes a typical burial permit issued by the Turkish authorities to a Greek-Orthodox priest: "despicable monk, fat, dirty, fraudulent priest. . .take notice that you have permission to dig a hole and throw into it the repellent and evil-smelling carcass of the unbeliever. . ."

Huge open pits for offal, each a focus of the summer pestilence that sometimes killed off as many as ten per cent of the population, were a feature of the Jewish and of the Christian quarters — kept there because of a Moslem ordinance meant to degrade the infidel. The presence of diseases among the wretched inhabitants of the city was unforgettably depicted in 1900 by Vester and Elijah, whose camera looks directly without editorialising, at a group of lepers. One of them called to mind the famous scene in *The Moon and the Sixpence* when Albert Basserman told George Sanders, "My poor friend. Can you not see zat you have ze typical lion-face of ze leper?"

We might do well to remember these matters while listening to the world debating the status of Jerusalem.

Another photograph, that of the Ecce Homo arch taken in 1864 by Sgt. J. MacDonald, one of the team of Royal Engineers who accompanied Captain Wilson on his celebrated survey for the Palestine Exploration Fund, might also be studied profitably whenever Israel is accused of changing the character of the Holy City. The remains of the three-part triumphal arch built for Hadrian form the backdrop for a couple of sappers, tastefully attired in brass-buttoned bumfreezer tunics, pants with a broad stripe running down the seam, and the sort of white forage cap favoured by Dr. Livingstone in Darkest Africa.

All this martial finery might blind you to the fact that most of the arch visible in the photograph is now engulfed by the French convent of the Sisters of Zion.

THROUGH HISTORICAL photographs, I once had a personal object lesson in what the stewardship of the Holy City meant before it became the responsibility of the government of Israel.

Shortly after the Six Day War, I was assigned by Time-Life Inc. to collect historical photographs for a projected book on the Middle East. The Old City was full of choice items, such as portraits of over-enthusiastic members of Kaukji's Arab Liberation Army holding up the severed heads of Hagana men, and when I tired of these tidbits I was directed to the widow of Lewis Larsson, "the American Colony Photographer."

I went to see Edith Larsson in her spacious house on the Nablus Road. Brought to Jerusalem in 1896 at the age of three, she still retained clear memories of most of the events that had occurred since, and regaled me with anecdotes about most of the people portrayed in her husband's albums.

"Oh, that's Colonel Lawrence," she would say. "He was ever such a good friend of ours. And that's Ronnie Storrs, of course. . ."

Eventually she turned up a photograph of a handsome, bearded Turk who was wearing a black *kalpak*. "Oh, that's Jamal Pasha," she crowed, as if she hadn't seen the picture for a long time. Setting the album down on her knee, she drifted off Down Forget-me-not Lane: "Jamal was ever such a good friend of ours. He was the Turkish governor of Jerusalem during the Great War," she explained to her visitor, slotting me firmly into the ignorant young whipper-snapper category. "Such a wonderful man. He was a brilliant administrator, brilliant."

Then her brow clouded. "But he was utterly ruthless." She paused. "He used to hang people by the score outside he Damascus Gate and then he started to hang them outside our front door."

This was clearly going a Bit Too Far. Her voice became firmer.

"So one evening at dinner I said to him, "Jamal, would you mind not hanging people in front of the house. It upsets the children so." □

Bukharian Jewish girls in festive costume (M.E. Lilien, 1906)

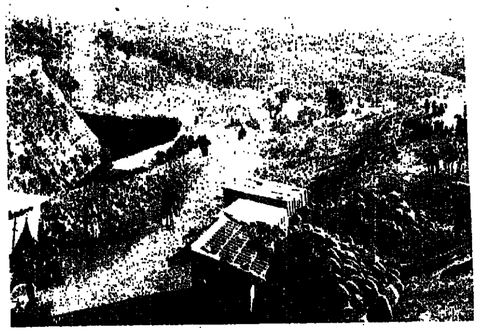
The Wall (Robertson, Beato, 1857)

Yemenite rabbis sharing a Talmud for study (M.E. Lilien, 1906)

The complete Ecce Homo arch (Sergeant J. MacDonald, 1864)

Armenian Patriarch (Raad, 1897)

View from Jaffa Gate. New "Mishkenot," middle right (Bonfils, 1875)



Consumer upheaval

MARKETING WITH MARTHA

A LOT can happen while one is away from the country for a month. I came back from holiday to discover that, while not much had changed yet in Lebanon, there had been a major shake-up in my own field of consumer affairs. Maya Tavori, the long-time director of the Israel Consumer Council, had resigned. The council's chairman, Dov Barzilai, had emerged from relative anonymity to take an active part in its operation, while Tavori's deputy, Ada Levanon, had been put in charge of the administration of the organization from its Tel Aviv headquarters.

The basis of the upheaval seems to be that Tavori and Barzilai, both lawyers, had never gotten along well and finally came to irreconcilable differences about how the council should be run and what their respective roles should be.

Sitting with me last week in the garden of her home, Tavori blamed the problems on the formal structure of the Israel Consumer Council, which is registered as a government corporation and is directly responsible to the Ministry of Industry and Trade, from which it gets its budget. Appointments of council members are made by the minister, who in the present government is the Liberal, Gideon Patt, and ratified by the Minister of Finance.

Tavori contends that the recent appointments to the council were made on a basis of political affiliation rather than professional criteria — the implication being that the council has an imbalance of Liberal Party supporters. Dov Barzilai, a former mayor of Hadera, is a Liberal. She herself was once a Rafi supporter but today has no formal political affiliation.

Tavori points out, too, that there may be a possible conflict of interest with his private practice as a lawyer while he is serving as chairman of the council, a voluntary post to which he was re-elected for a second three-year term earlier this year.

Ideally, Tavori feels, the Consumer Council should be a public authority along the lines of the Broadcasting Authority or the Ports Authority. She also feels that it should be affiliated with the Ministry of Justice rather than Industry and Trade, which is apt to be an interested party in conflicts between the consumer and the commercial sphere. The chairman, in her opinion, should be a judge, and the post should be largely a nominal one, with real control in the hands of the director.

She also says that membership of the council should be determined by a set criteria, designed to represent various segments of the population and professional fields rather than left totally to the discretion of ministers.

LATER in the week, I sat at the Consumer Council offices in the Tel Aviv Kirya with Dov Barzilai, who has started coming into the office every Thursday. He has also begun making public appearances on behalf of the council. Last week, for example, he appeared before the Knesset Finance Committee to argue on behalf of consumers against retroactive price increases by the Electric Corporation.

Since, along with most consumers, I had never set eyes on Barzilai in his previous three-and-a-half years as council chairman, it was rather a surprise to find myself face to face with a very good-looking man, just as Maya Tavori is a very good-looking woman. Why had he been hiding and letting her take all the limelight?

"The problem was under the carpet for a long time before it came out in public," he told me, adding that he had long felt that "Maya did too much alone." As to the final break, "let's just say there wasn't good chemistry between us."

Barzilai denies that his private work as a lawyer will conflict in any way with his position as an active and outspoken chairman of the council. "Even a judge has a neighbourhood grocer. No one is totally objective." As for Tavori's criticisms of the structure of the council as a government corporation, Barzilai says it is curious that she has only raised these objections recently, and rarely if at all during the eight years she was director and the four years before that, when she was legal adviser under Shulamit Aloni's chairmanship.

It was some time during those dozen years that the council became a government corporation; MK Shulamit Aloni assured me that it was not *her* wish — she says she always argued in favour of a public authority structure, which would be less dependent on the government.

Barzilai holds that "the structure of the council is not relevant to its activity. It is merely its legal framework." He says it "receives no directives from the Ministry of Industry and Trade, nor is there any interference in its work."

As for the charge of political appointees, he says only three new members were named recently; the other 15 were renewals of old appointments. Of the three new members, one is a pharmacist with the Histadrut's Kupat Holim; one of the others is an engineer; he did not yet know the profession of the third. He says the council members represent many walks of life and most parts of the country. The majority were recommended by Tavori himself. Seven of the 18 members are women.

ABOUT the only thing on which Barzilai and Tavori agree is that the budget of the Consumer Council is too low. The budget for the current fiscal year is IS3.75m., whereas the council requested nearly double that amount. Of the total, Barzilai told me, IS2.2m goes on salaries for the seven office staffers, who include a lawyer on half-time. The remainder goes for comparative testing, information and education, operation of branch offices — which is shared with the local authorities and the bi-monthly journal *Ma Kidai?* ("What's Worthwhile?"), whose continued publication is currently under debate.

The Consumer Council receives and processes several hundred complaints or requests for advice from consumers every month. It welcomes these at its main office at 28 Rehov Albert Mendler, Hakirya, Tel Aviv, 67 676, (tel. 03-266138, 266139 and 26138), or at its branch offices. These now exist in Jerusalem, Haifa, Kiryat Motzkin, Rehovot, Ashkelon, Ashdod, Kiryat Gat, and Ramat Hasharon. Details are available from the relevant municipal authorities. Groups of volunteers are affiliated with each branch, and newcomers are welcome.

LOOKING BACK on her dozen years at the council, Tavori reflects on the major achievements of the Israel consumer movement as a whole during that period: the introduction of Small Claims Courts; the passage (a year ago) of the Consumer Protection Law; amendments to the law on the sale of apartments; an increase in consumer consciousness and the flourishing of consumer news in the media.

The only achievement for which she takes complete credit is convincing the government that Value Added Tax had to be included in the printed price of every item, and not left to the discretion of shopkeepers to calculate separately if they wished.

As to areas of consumer concern still on the high priority list, Tavori mentions the need for stricter supervision of all the materials and fixtures used in building; the continuing problem of milk products going sour because of inadequate refrigeration in delivery vehicles and in shops; and the urgent need to improve the telephone service.

Asked for his appraisal of the pressing needs in the consumer field, Barzilai was more general: "*The* battle we must fight is to turn all consumers into consumer-minded citizens." Compared with the U.S. consumer, he says, the Israeli still rates zero in consumer-mindedness.

Ada Levanon, who has been named to fill in for Tavori and who may well assume the official title of director in time, is no newcomer to the consumer field. She worked for many years as assistant to Nuzhat Katzav at the Histadrut's Consumer Protection Authority (CPA). In recent years, as Tavori's assistant, she has been responsible mainly for carrying out comparative tests of products, and she is familiar to the public from her appearances on TV's "Kolbotek."

Currently in the works are comparative tests of baby carriages, sewing machines and contact lenses. The council wanted to do tests of solar heaters, but lacked the necessary funds. It tried to enlist the financial cooperation of the Ministry of Energy, but was told there that since the efficiency of solar heaters depends so much on their proper installation, the ministry would be reluctant to cooperate in testing the equipment alone, and it is not feasible to check on the many hundreds of installation firms.

THE ISRAEL Consumer Council was established to be an umbrella organization for the various voluntary consumer associations in the country, to coordinate their activities, and to channel government funding to them. This changed abruptly some five years ago, when the Likud-led Industry and Trade Ministry, with a more *laissez faire* attitude than its predecessors toward voluntary organizations, decided to cut off their funds and let them sink or swim. Some are still floundering from the shock.

The most outstanding exception is the CPA, which if anything, has emerged strengthened from the change, and today stands as a formidable rival to the government-sponsored body.

Perhaps because government funding was withdrawn, the Histadrut itself seems to have thrown more money and weight behind its own organization, which is actually a federation. Since its chairman, Nuzhat Katzav, was on holiday last week, I was unable to confirm Maya Tavori's claim that it has a significantly larger budget than the council; but it does have a larger paid staff — 10 people, including two half-time lawyers. And it claims to have 60 branch offices, in the form of representatives — paid workers, not volunteers — at local Labour Council offices throughout the Jewish and Arab sectors. In addition, the authority says it has some 400 registered volunteers, all insured against accidents on the job, and says it welcomes more.

THE CPA naturally tends to follow general Histadrut positions on economic policy — e.g., opposition to subsidy cuts on basic commodities — whereas the Consumer Council generally goes along with the Likud government's policies of liberalization in the marketplace.

However, the council has been known to speak out against the government. Barzilai did so only last week in appealing to Minister Patt to withdraw his proposal for a law for special levies on imports, — arguing that the consumer benefits from the competition of low-priced or better-quality imported goods.

It would be a shame if consumers came to choose their protector on political grounds — and both insist that their doors are open to all citizens.

The CPA has its main offices at 5 Rehov Ibn Shaprut, Tel Aviv 62 968, just behind the big Histadrut headquarters on Rehov Arlosoroff. Its phone numbers are 03-264034 or 261111, ext. 335. It is open to the public on Monday morning and Wednesday morning and afternoon. Local branches are to be found in Labour Council offices all over the country.

In addition to its experienced chairman, Nuzhat Katzav, the authority has a plenary of 40 members, some chosen by party key, others by their professional qualifications. It serves in an advisory capacity to the staff workers and volunteers.

ANOTHER consumer-complaint address is the Better Business Bureau, (BBB), which is not, strictly speaking, a consumer organization, but an association of business firms set up worldwide to protect the good reputation of commerce and industry. In so doing, it solves many disputes between consumers and business firms. The BBB is active today mainly in Tel Aviv, at 53a Rehov Allenby, (03-288014). One of its attractions to readers of this column is that its director, Adi Horowitz, speaks excellent English. There is also an office in Beersheba, at 7 Rehov Hamuhtar, (057-34222). The Haifa bureau is no longer functioning.

Hardest hit of the consumer organizations by the cut-off of government funding was the veteran Israel Consumers Association, which launched the whole idea of consumer protection in Israel back in the late '50s. Its current chairman is Mrs. Haya Miner, and it still maintains a small office, staffed solely by volunteers, at its Tel Aviv address, 35 Rehov King George, (03-285228/9), and from September 1 will resume its counselling services for complaints or advice on Sunday and Thursday mornings, 9 to 12.

One of its main contributions to our consumer life is continuing Israel's participation in the International Organization of Consumer Unions, through the presence of Mrs. Hava Eylon on its world council.

An organization which never took government funds, and never wanted to, is Consumer Shield *(Magen Letzarchan)*, founded by the post-Six-Day-War generation of North American immigrants, and today chaired by economist Asher Shlain. The group is maintaining a very low profile at the moment, but still hopes to reactivate itself with volunteer funds from non-governmental and non-commercial sources. Its address is 16 Rehov Hoshea, Tel Aviv, (03-449228), or POB 6161, Tel Aviv, but its office has seldom been staffed lately.

Another group which is managing to finance itself in a modest fashion is the Organization of Religious Consumers, headed by Bnei Brak schoolteacher Arye Levkowitz, whose phone is 03-787441. Its address is POB 69, Bnei Brak. □

Martha Melsels

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Jerusalem
MUSEUMS
Israel Museum. Exhibitions: Permanent Collection of Judaica, Art and Archaeology; Art for Humour's Sake, humour in contemporary art; Old Gods and Young Heroes, Pearlman collection of Maya Ceramics; Statements in Colour, contemporary photography; Jewish Treasures from Paris, from collections of Cluny Museum and Consistoire; On the Surface, approaches to paint and canvas in art of our time; Toys and Games in the Ancient World (Rockefeller Museum); Colour (Paley Centre, next to Rockefeller Museum); Chaim Kiowe, new paintings; Charles and Evelyn Kramer gift of M.C. Escher's graphic work (until end August). Special Exhibit: Islamic Armour (Rockefeller Museum); Special Exhibit: Adornment of a Jewish Bride, according to tradition of Herat, Afghanistan; Special Exhibit: Gifts to Eilahu Dobkin Pavilion for Ancient Glass; Special Exhibit: Throne Legs Cast in Bronze, from Samaria, 6th-4th cent. B.C.E.; Special Exhibit: In memory of Baroness Alix de Rothschild, selection of jewelry; Patents, Israeli products; Exhibition (for children): Touch; Artists' Tribute to Bertha Urdang. Special Exhibit: Menorah by Tsai, based on electronic feedback and vibration.
Galerie Vision Nouvelle, Khutzot Hayotzer, Y.S. Hamiache. Original prints by international artists. Tel. 02-819864, 280031.
Jerusalem City Museum — Tower of David — The Citadel. Open daily 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun.-Thur. 9.00, 11.00 a.m., 1.00, 3.00 p.m. Nightly (except Friday and Holidays) in French: 7.30 p.m. German: 8.15 p.m. English: 9.00 p.m. Permanent Exhibits: Ethnographic Dolls "Jerusalem Characters."
Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II. 6, Reh. Or Hahaim, Jewish Quarter Old City. Sun.-Thur., 9 a.m.-4 p.m.
Sir Isaac and Lady Edith Wolfson Museum at Hechal Shlomoh Permanent Exhibition of Judaica. Diorama Room: History of Jewish People. Exhibition of Jewish Ceremonial Art created in silver by Carmel Shabi. Sun.-Thur. 9 a.m.-1 p.m.; Fri., 9 a.m.-12 noon. Tel. 635212.

Tel Aviv
MUSEUMS
Tel Aviv Museum. Exhibitions: Jubilee Exhibitions (1932-1982). The Twenties in Israeli Art; Masters of Modern Art; City of Art, the Berlin Secession at the Turn of the Century. Dizengoff House, the early years of Tel Aviv Museum.
Visiting Hours: Sat. 10-2; 7-10. Sun-Thur. 10-10 Fri. closed.
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